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A People's Guide to Chinatown

Discovering Chinese Markets, Movies, Diem Sum Lunch Spots



Photos by Peter Vilms

By Jeanette Foster and Violet Lee

Tired of Chun King's canned blandness but still hankering for the fine taste of Chinese food? Here's the answer: some native gastronomic advice, in this special Guardian guide for eaters. This page and page 5-6, we take you inside Chinese markets to show you what the foods are, how to pick them out, how to use them; plus a superlist of bakeries. Page 4, a special map and directory to late night restaurants and places you can get the unique diem sum lunches. And as an entertainment bonus: Chinese movies and where to see them, page 17.

Fresh fish markets like the Dupont (pictured above), at Pacific/Grant, carry all kinds of fish from octopus to steelhead, in all kinds of forms from dried, salted, preserved to swimming in a tank. The Chinese rely on fish as a major staple, and prepare them by steaming along with garlic and ginger root, frying in oil or sauce, or preserving them by salting and drying.

Expect fish with more bones than you'd find in most American markets, and for a real Chinese delicacy, consider the fish head, which is eaten steamed with a shrimp sauce or cooked in a stew.

You pick out the fish yourself; the butcher kills, cuts and cleans it, then weighs out your portion. All the fish in these markets come from the Pacific, most caught offshore from the SF Bay, Monterey Bay and Watsonville.

Self-service is the order of the day at Chinatown fish markets. If you see a counter covered with fish on ice, don't wait for a clerk or butcher to come up and pick one out for you—just dig in and find the one you want.

Having the live fish around accentuates the major image the fish markets all try to convey, freshness; one store on Stockton goes so far as to have red lights shining on its counter to make the goods look fresher.

(A guide to meats, and more on fish, page 6.)

Walk into any market in Chinatown and you'll find yourself surrounded by shelves and barrels and boxes filled with dry goods, a staggering choice of foods you may never have seen before, much less know how to use. The selection pictured above (at Gim Fat, 953 Grant), gives an idea of the variety. On the counter, raw cashews (cook them with meat, for example cashew chicken), rock sugar (a sweetener), black beans (cook with fish and meat), various dried fish (cook with vegetables and in seaweed soup) and mushrooms (expensive, but you can cook them in anything).

On the first and second shelves, behind the counter, some of the sauces which make Chinese food famous. The most common is soy: either the light, more flavorful sauce, used in Cantonese dishes; or the dark, saltier version, part of Shanghai cuisine. Another staple sauce, oyster, can be used like soy in a dip or spread.

Next, alongside the soy sauce, come cans of hoisin sauce (made from beans and seasoning), to cook with paper wrapped chicken and barbecue chicken. Also: bean sauce (black and red, used with beef) and plum sauce (for duck dishes).

Pick up preserved vegetables from the middle of the first and second shelves. Already pickled and spiced, they're perfect with pork and soups. On the third and fourth rows, canned goods—fish, bamboo shoots (for cooking or eating plain), Chinese fruits (loquats and lychees) and drinks (quava and papaya).

Tea, the main drink and sign of hospitality in the Chinese culture, is packaged in boxes and metal canisters that contain loose tea leaves or tea cakes, made from compressed leaves. Chinese teas, ranging in color from green to black, are stronger and more pungent than American teas.

Since most Chinese dishes are a mixture of vegetables and meat, you'll want to get to know the fresh produce and prepared food. In Gim Fat (above), pictured are: snow peas, expensive but extraordinarily good cooked inside the pod in meat and vegetable dishes; bok choy, a side dish; Chinese cabbage, for soups and as a side dish; and Chinese turnips (left of the door), a total-use vegetable you can add to meat dishes, soups, salads, eat raw or make into a fine Cantonese cake.

The Chinese method of cooking fresh vegetables uses the wok, which allows super-quick heating, keeping in most of the vitamins Americans lose when they overcook the vegetables in water. In the wok you use oil, safflower or soy can both take the higher temperatures. The principle of the wok (a large, curved bowl-shaped pan) is quick distribution of heat to all parts of the dish, doing an even cooking job.

Behind the snow peas are three boxes of dung (pronounced doong), sometimes called "the Chinese taco," a prepared mixture of salted sweet rice with pork, dried shrimp, Chinese sausage, chestnuts and other nuts and salted egg yolks. Wrapped in bamboo leaves and tied with string, boil dung for a long time and eat it as a full meal, costing around 50¢.

In Chinese legend, dung originates with the story of Ch'u Yuan, a court official ostracized by his king for imagined failings. Despondent at his fate, Ch'u Yuan wrote the famous poem "Li Sao" ("Encountering Sorrow"), then committed suicide, drowning in the Mi-Lo river. Nearby peasants made dung and threw it into the river so the sharks would eat it, not Ch'u Yuan. Chinese families celebrate the legend each year during the Fifth Month Festival by making dung.

(More on Chinese foods and markets, page 5.)

Exploiting the 'Energy Crisis'

How can there be an "energy crisis" when we continue to pour aviation fuel into South Vietnam? When we use billions of kilowatt hours to pump northern California water into Southern California to stimulate even more population growth and fuel demands? When we keep the lights burning 24 hours a day in the big highrises? Who's getting the benefits from the "crisis?"

Ask some questions like this and you'll cut to the heart of the rumble bumble over the "energy crisis."

To be sure, there are important questions to be asked about the limits on energy, but they're being asked by knowledgeable conservationists, the New Republic and most authoritatively by "The Limits of Growth," the report on the MIT computer study done for the Club of Rome.

They say in effect that there's no doubt that the resources of the earth, including energy, are finite, that unless we change our ways our descendants in 70 years will face a world-wide catastrophe of staggering proportions, that many will have to die as resources become exhausted and the technological life support system collapses and pollution poisons the environment.

That's not what the big energy boys are saying. No sir: they're using "energy crisis" as a strawman to justify further and faster exploitation of the environment—and to hell with the consequences. Read the Gulf Oil ad of June 6 and listen to the rest of the big artillery: "energy crisis" means to open the floodgates: renewed drilling in the Santa Barbara Channel, strip mining, the Alaskan pipeline, nuclear power plants, deregulation of gas prices, ever-spiraling utility rates, elimination of competition and independents, government-sponsored research for private profit, more "tax incentives" in an industry already choking on incentives and record profits.

The answer to the "energy crisis" is not to accentuate the crisis by exploitation on a scale only imagined by John D. Rockefeller I. The answer is to stop waste, stop pouring oil and energy into Indochina, stop putting electricity behind the water plan, and to buy time to develop non-polluting solar energy.

The answer is to start identifying the "energy crisis," as defined by PG&E and Gulf Oil, for what it is—the latest pronunciamento in a long line descended from P. T. Barnum.

—Peter Petrakis

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"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Politics

YERBA BUENA CENTER

Opposition to the proposed changes in the Yerba Buena plans comes from the strangest places. On May 31, Planning Director Allan Jacobs urged the Planning Commission to disapprove two of the three proposed housing sites agreed upon in the TOOR settlement. Pointing out that the area around Clementina Towers already has 734 low-to-moderate income units for the elderly, Jacobs noted "few if any shopping or other residential services are provided in the vicinity." Unless redevelopment opens the area to market value housing mixed with commercial development, the Planning department foresees slum in the near future, which was what YBC was supposed to replace.

Jacobs hedged his criticism of the second site, indicating Redevelopment could use the area for housing if it changed the zoning to permit more housing. On the third site, at Fourth and Harrison, Jacobs said, "The immediate proximity of this site to industrial uses and location at a freeway intersection and on two heavy traffic volume streets make it totally unsuitable for any form of residential development."

The remaining hurdles for this Chamber of Commerce projectile: three lawsuits (Duskin, Gerald Wright suits on the question of bonds, Sierra Club on the environmental impact report) which must be settled before the bonds can be sold. Also: an initiative campaign to stop the project, which Atty. William Brinton says will open up its headquarters office the week of June 11.

LAWYERS FOR LOWER FEES

Thumbs up to the SF Barristers Club, which represents more than 1,600 lawyers below the age of 36, for opposing the State Bar Association's new Rule 23, a rule allowing only certain types of prepaid legal insurance. (See "The Lawyers/Bar Association vs. the Middle Class," Guardian, 2/28/73.)

By allowing its own type of plan to inform the public of the availability of its services," said the club, "while failing to provide the same right to group legal services, the State Bar's newly proposed rule may effectively restrain competition in the marketplace for the consumers' dollar. Without such competition, there is no incentive to reduce the costs of particular legal services, like a divorce."

Rule 23 must pass one more hurdle—the State Supreme Court—before it is final. The Barristers are calling for full public hearings before that final step.

REGIONAL GOVERNMENT BILL

Assemblyman John Knox is pushing another regional government bill, this time to combine ABAG, MTC and BASSA. Like all of Knox's bills, AB 2040 sets up an agency that will be little more than a tool of local government. The new Bay Area Regional Planning Agency would be run by city councilmen and supervisors appointed by their local boards. Not one board member will be directly elected to serve regional interests. Not one member, therefore, will have to answer to the voters for actions that could, among other things, encourage growth. The bill is now before the Assembly. Knox expects to get it through the assembly this year, the senate next year.

UPDATING THE BOUDOURES PRINCIPLE:

Is the business of Boudoures' Olympic Federal Savings and Loan the business of San Francisco? Sup. Quentin Kopp, reacting to the Guardian story and further revelations in the Progress on Boudoures' nine conflicts of interest with the Board of Permit Appeals, formally asked the City Attorney's office to: (a) determine if Boudoures was in conflict and, if not, (b) to determine what language must be added to toughen the city's existing conflict of interest laws.

Fun question: What will the City Attorney who finds nothing amiss with PG&E, who finds everything amiss with Duskin/redistricting petitions from the citizenry, find in regard to the misbehavior of one of the establishment favorites? Let us remember that Tom O'Connor is up

for election and someone, somewhere, ought to be pawing the turf to oppose him. Irv Reichert?

WANTED: GOOD CANDIDATES

Also needed to stop the steal of San Francisco: more solid candidates, besides Jack Morrison, who can go up against a great collection of incumbents (Feinstein, Tamaras, Barbagelata, Von Beroldingen, Chinn). Aside to conservationists and SF Tomorrow: Don't go abjectly for Feinstein just because she tosses a crumb your way. She's now put together a decidedly bad record on conservation and the big Manhattanization issues (note her "clear it with PG&E" reaction to public power and her "every month of delay costs us \$1 million" speech on Yerba Buena). Barbagelata has a far better conservation/neighborhood protection record than any liberal or "image conservationist" on the board.

MEETINGS AND MOVEMENTS

♦ March for the farmworkers in Daly City: It's a 10-mile march that will take you past eight local stores (Safeway, Lucky, Mayfair, QFI branches) which aren't restricting themselves to selling produce picked by the farmworkers in the current farmworker-Teamster dispute. Meet at 10 a.m. on June 9 at the Perpetual Help Church, Mission and Wellington, Daly City. Marchers will stop briefly at the eight stores, and also at a ninth, Starlite, which has fully supported the appeal of the United Farm Workers.

♦ It's Yerba Buena Center week at City Hall: First, June 11, the SF Supervisors and Redevelopment officials hold a joint hearing on the final plan (2 p.m., City Hall); then June 14 the Planning Commission discusses the \$150,000 Environmental Impact Report (also 2 p.m., City Hall).

♦ Fight a political trial, and support better marijuana laws: rally June 12 in SF Civic Center to support William Minzey, convicted in 1968 of giving dope to a minor. At the time, he put forward a religious defense, which Judge Lee Vavuris refused to let the jury consider, and Minzey received a 10 year to life sentence. Now his attorney, Tony Serra, is appealing, on grounds that marijuana is mistakenly classified as a narcotic. Trial begins June 12 at the State Appeals Court.

♦ New date for the hearing on SF Supv. Quentin Kopp's campaign spending reform act, which puts tight limits on how much each candidate can spend, based on the number of registered voters. Supervisors Government Services Committee, June 12, 2 p.m., Rm. 228 City Hall.

♦ The Berkeley City Council continues the rent control battle: the council has officially declared a housing emergency, now will consider whether to institute a specific program of rent control. Two proposals up, both relatively good, one with little chance of passage (the BTOC version, which would roll back rents), the other, the Rent Board's, milder and more likely to pass. Come and lobby, June 12, 8 p.m., Berk. City Hall.

♦ Rescheduled hearings on the Metropolitan Transportation Commission's final regional plan: June 13, SF City Hall; June 14, Laney College, Oakland, both starting at 7:30 p.m., both the last chance to say anything about the plan which must be adopted by the end of June.

♦ Public hearing on ABAG (Assoc. of Bay Area Governments) Coast Plan, what regional government plans to do with our coastline, June 21, 7:30 p.m., Hotel Claremont, Berk.

YOU CAN BE SURE IF IT'S WESTINGHOUSE

Something is going on at Half Moon Bay. Deane and Deane and Westinghouse are trying to develop the tiny fishing village into Westlake South, complete with superhighways, but now Westinghouse and the Deanes are parting company. Westinghouse owns half of D&D and is now in the process of trying to buy the other half, Westinghouse told us. The D&D name will remain but the Deanes will be out. Whether this change in ownership will effect the project's exemption from the Central Coastal Commission is still unclear and the CCC thinks the attorney general may have to decide the issue. □

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Alger Hiss: The Watergate Connection

By William Ristow

In 1948, Alger Hiss was one of the country's leading liberal internationalists, president of the Carnegie Endowment for International Peace. A graduate of Harvard Law School, he had been a star in the Roosevelt State Department. Then, in the summer of 1948, Whittaker Chambers, a Time magazine editor and self-admitted former (and very reformed) Communist, publicly accused Hiss of having been a Communist himself and having leaked national secrets.

Hiss appeared several times before the House Un-American Activities Committee, then sued Chambers for libel. But before a verdict was won, Chambers dramatically produced what he called secret State Dept. documents which, he claimed, Hiss had stolen and passed on as a Communist in the thirties.

The Chambers disclosures led to two perjury trials against Hiss—the first a hung jury, the second, in 1953, a conviction—and provided some of the most crucial fuel for the incipient McCarthy Era, the Cold War and for the budding career of Richard Nixon.

Alger Hiss . . . The name has always conjured up vaguely sinister images in my mind, reaching back to those days in the early fifties when I was a non-comprehending gradeschooler and he was the scourge of the nation, condemned in the media—and vilified by the young Nixon.

The national smear job was pervasive, and the imprint was deep. Though I grew up in a liberal family, it was not until years later that I came to understand that he was, after all, one of the good guys—misled in his youth, perhaps, but still unfairly the victim of the Nixon-McCarthy-cold warrior syndrome.

Now, 20 silent years after the conviction that landed him in the federal penitentiary and stripped him of his license to practice law, the Watergate dam has burst and the man and his case crop up once again. Not yet in the news columns of the straight press—some of the old hesitancy still there?—but in the alternative media: Hiss interviewed by Joe Klein in the Boston Real Paper; the legal case skillfully re-examined in The Nation; the story retold on KSAN's "Watergate Follies."

Alger Hiss is now nearly 70 years old; he has been a stationery salesman in New York for the past 14 years. Yet, when I phoned him at his home June 4, he was clearly very much on top of the breaking news, and quick to draw the connection between 1953 and 1973.

"My strongest feeling is a sense of déjà vu," he told me. "I find a significant number of parallels between major issues and actions in my case and some of the events of the last 4-5 years, including Watergate and the Berrigan and Ellsberg trials."

"If the American people understood the real character of Alger Hiss, they would boil him in oil."~The "Old" Richard Nixon, to Whittaker Chambers.

It is these political trials which most absorb him, he said—partly because he has been there, but even more because he recognizes that today he would never have been convicted. With the new rules of evidence on wiretapping, and with today's inquisitive press and open-minded juries, the government could never have gotten away with the case and the tactics it threw against him. So, point by point, he ticks off the striking parallels:

Parallel #1: Pressure on moderate or "liberal" judges. Hiss recalls that Judge Samuel Kaufman, who handled his first perjury trial, was fairly evenhanded. But when that trial ended in a hung jury there was much public murmuring. Nixon made a veiled warning that the public was in no mood to tolerate legalistic technicalities from the bench ("He seems a lot more interested in technicalities now," adds Hiss), and there was talk in the House of impeaching Kaufman. The judge for the second trial which produced a conviction, Hiss implies, got the message.

Consider today's versions of the same brand of pressure on the judiciary: The FBI post which was dangled before Ellsberg judge Matt Byrne; the repeated Nixon-Mitchell-Burger speeches and statements about law and order; the conservative "Impeach Earl Warren" movement.

Parallel #2: Suspicious documents. "Since in my case there was forgery," says Hiss, "it's interesting to see the forgery of the State Dept. cables (by E. Howard Hunt)."

The Hiss conviction rested, in large part, upon allegedly implicating documents produced by Whittaker Chambers. But there is convincing evidence that many

of these documents were, in fact, outright forgeries. See "New Light on the Hiss Case" (Raymond Werchen and Fred Cook, The Nation, 5/28/73) for an analysis of unexplained discrepancies and, in particular, questions about the testimony of an FBI witness. "The public should be willing for the first time since 1953," write The Nation's editors in their forward to the Werchen-Cook article, "to face 'the clear and appalling implication' that government agencies might have been compromised in the prosecution and trial of Alger Hiss."

Parallel #3: A questionable government informer. "The similarity is very strong," Hiss told me, "between Whittaker Chambers and Boyd Alexander (government informer in the Berrigan case). Both were under the thumb of the prosecutor because they were implicated themselves, both had a strong gift for fantasy."

Parallel #4: Phone taps (or, in McCord's techno-

logese, "telephone anomalies"). In those days, Hiss remembers, nobody thought to question the FBI on anything, much less government wiretaps—you just assumed they were standard procedure. "My lawyer during the libel trial was told (by an FBI source) that the FBI had three file drawers" filled with wiretapped material on Hiss. None of the material proved incriminating, but under today's rules, the taps alone could have torpedoed the federal case.

"If Ellsberg marks the beginning of the end of the cold war and its 'dirty tricks,'" write the editors of The Nation, "it can be said that the Hiss case marked the inception . . . The conviction of Alger Hiss was a key event—perhaps the single most important event—in setting in motion the witch hunt which provided much of the domestic political support for cold-war policies. . . The national reputation of President Nixon was largely based on the role he played in initiating the prosecution and in securing the conviction of Hiss."

Nixon's efforts against Hiss, of course, made full use of innuendo and false rumor planted in the press, tactics which the Nixon supporters now bitterly accuse the Washington Post and other independent investigators of using unfairly. How does Hiss feel about this irony? "I can only hope they've learned a lesson," he notes wryly.

The rewriting and reconsidering of history which Watergate has set into motion brings to mind the Japanese film "Rashomon," in which a single, very simple tale is told consecutively by three narrators. But the perspectives of the three are so different that the story changes totally with each telling, and in the end, it be-



Richard Nixon at an earlier date, poring over microfilms for evidence to incriminate Alger Hiss.

comes impossible to know if one "true" version exists at all. So it now seems with Watergate, the Ellsberg trial, the State Dept. cable and all the dirty tricks.

Since the early fifties, we have been told a certain version of contemporary events. But what was really going on? Were those genuine State Dept. documents the government used against Hiss, or were they forgeries, just like Howard Hunt's? Was Whittaker Chambers really telling the truth, or was he the perjurer, encouraged by Nixon to pin the rap on Hiss and save his own skin? Two decades later, the work of the Washington Post and the Ervin Committee may finally lead us to some answers.

Alger Hiss, the pawn manipulated by Richard Nixon at the start of Nixon's career, is encouraged by this new writing and understanding of history, as is his son Tony, a staff writer for The New Yorker. "My father's great hope," Tony Hiss told me, "is that now that everyone's singing, someone will sing his song." Remarks Hiss: "I've been hoping somebody who knew the skullduggery and dirty tricks in my case would finally come forth."

A major roadblock to a new airing of the Hiss case, both agree, is the Nixon administration's reluctance to let go of any documents which have ever carried security classification. Though Nixon promised last June "to lift the veil of secrecy from needlessly classified documents" more than ten years old, his orders have yet to be followed with the Hiss-Chambers papers, and a lawsuit to open the files is now pending.

Hiss himself claims to have no plans—or the money—to bring a court case of his own to vindicate himself. The mood he conveys is one of optimistic waiting; he has been collecting records and evidence all these years, and is ready at any moment, he says, to open this material to anyone—historian, journalist, lawyer—interested in the case. But he is not prepared to carry the fight alone.

Barring a new court case and reversal, the only genuine resolution of the affair, to Hiss, would be a full presidential pardon based not on "good conduct" or "reformed character" or even Christian goodwill, but upon a finding of a miscarriage of justice. When Lyndon Johnson first came to office, Hiss, a close follower and admirer of Franklin Roosevelt, felt this former New Dealer could do the job. His hopes were destroyed, he adds, when Johnson fell into the Vietnam quagmire.

Richard Nixon once said to Whittaker Chambers in the heat of the battle that "If the American people understood the real character of Alger Hiss, they would boil him in oil." How does Hiss now feel, personally, about the man who hounded him to jail? His words are remarkably mellow, he expresses no rancor against Nixon, all he wants is "a full disclosure of the facts." In 20 years, nearly four of them in prison, you hear him saying between the lines, a person works such feelings out.

Now, Alger Hiss is optimistic. His patience has been unending, and he obviously feels, as Pete Hamill writes in the N. Y. Post, "that some long, terrible night (is) about to end."

A People's Guide to Chinatown

Eating Out: Lunches, Late Nights

By Janet Tom, Jeanette Foster and Violet Lee

"Diem Sum" describes a type of light Chinese meal. The words mean "heart's delight," and came from a legend of the Empress Dowager, in which diem sum was created when the Empress ordered her cooks to invent varieties of tidbits for her and her court for afternoon snacking. Diem sum food is very popular in Hong Kong; and with the influx of immigrants to SF in recent years, diem sum has become more widespread in Chinatown.

The keynote of a diem sum meal is informality; the closest image in standard American meals would be a smorgasbord—but served to you at your table. You come in and sit down, waiters bring you tea, then as a first course they offer you soup. After that, or if you pass it by, comes the main course, a selection of meat filled pastries, egg rolls, seafoods, steamed mushrooms, etc., which a waiter will bring, five or six at a time, on a tray or push-table for your inspection. Just point to the one you want, and at the end of the meal a waiter will tally up your used plates and charge accordingly (around .45¢-.65¢ per plate).

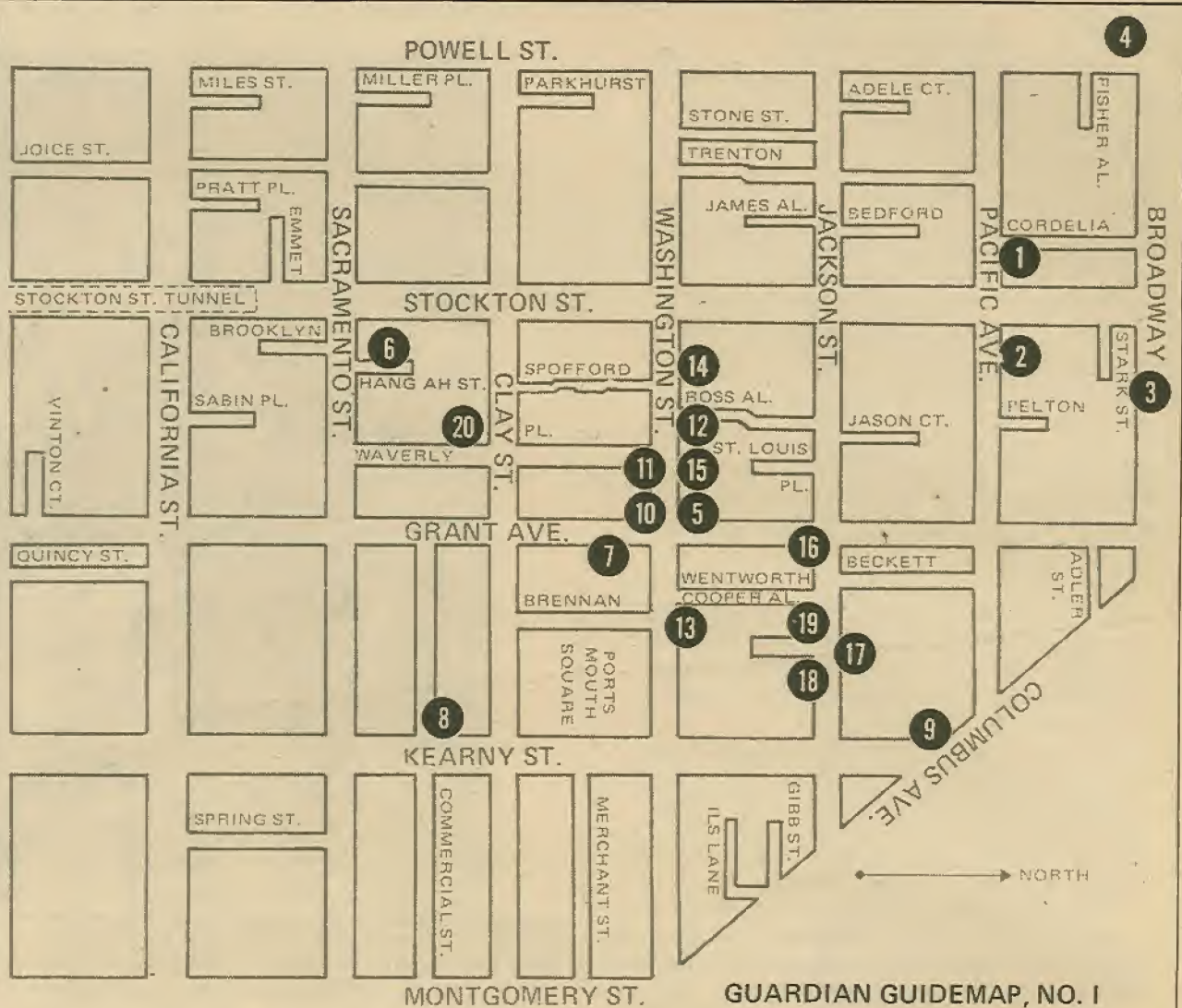
The nine diem sum restaurants listed below aren't nearly enough to satisfy the growing crowds that like this kind of mid-day meal, and you can count on packed houses in most places if you go on the weekend or at the noon hour.

Besides selection of food, the biggest difference between diem sum restaurants is the atmosphere; Yank Sing caters to the tourist type audience, giving you the visually stereotyped Orient—and food which is less typically Chinese. Tung Fong, on the other hand, is smaller, with a less elaborate decor, frequented by a higher percentage of Chinese, with a selection of dishes you can consider more authentic.

None of the places take reservations, just come and eat. Below, a list of the SF restaurants that serve diem sum, with the hours you can get these snacks.

Diem Sum

1. **Tung Fong Restaurant**, 808 Pacific Ave., 10 a.m.-3 p.m., closed Mon. Excellent food, fast service, recommended highly in Jack Shelton's "Private Guide to Restaurants," Nov. 1972. The duck legs are exceptionally good. Tables uncomfortably crowded together.
2. **Asia Garden**, 772 Pacific Ave., 10 a.m.-3:30 p.m. daily. It's so popular you can expect at least an hour's wait on weekends, and though there are many selections specific foods may run out. The Cha Su Bow (barbecue pork bun) not as good as Golden Dragon's—bread too sticky—otherwise, very good food. Two floors; like a huge auditorium.
3. **Yank Sing**, 671 Broadway, 10 a.m.-5 p.m. daily. Excellent food and service, one of the more popular—and better—diem sum places. (The weekend cook is especially good.) Serves beer, caters to about 50% Caucasian customers. Fairly large diem sum selection; best bet: the Cha Su Bow. Two floors, but not huge.
4. **Kow Sam Tea House**, 801 Broadway, 9 a.m.-4 p.m., closed Thurs. Very small inside, but very good food, less expensive than Asia Garden and Yank Sing.
5. **Golden Dragon**, 816 Washington St., 9 a.m.-3 p.m. daily. Service much better on street floor than second floor for diem sum, you have more choices. Very good food, but crowded at noon.
6. **Hang Ah Tea House**, 1 Hang Ah St., off Sacramento nr. Stockton, 10 a.m.-3 p.m., closed Mon. Small, older, quiet restaurant. Two kinds of egg rolls, but otherwise limited diem sum menu.
7. **Empress of China**, 838 Grant Ave., 11:30 a.m.-3 p.m. daily. Extravagant and beautiful restaurant, with very expensive (if excellent) food. Serves a very small selection of North China diem sum.
8. **Ruby Palace**, 631 Kearny St., 10 a.m.-3 p.m. daily. Watch live lobsters as you come in the front door. Diem sum, plus buffet lunch Mon.-Fri.
9. **Dragon Fountain**, 941 Kearny St., 7 a.m.-4 p.m., closed Wed. Seats about 100, downstairs restaurant.



GUARDIAN GUIDEMAP, NO. 1

After Hours

Chinatown is one of the few places in the city that has restaurants open late at night. Below, the places to get a late night Chinese meal. (See map for exact location.)

WASHINGTON STREET:

10. **Sam Woh Restaurant**, 813 Washington, 11 a.m.-3 a.m.
11. **Good Earth Cafe**, 815 Washington, 11:30 a.m.-2:30 a.m.
12. **Ding Ho Cafe**, 836 Washington, 9 a.m.-1 a.m.
13. **Sun Hung Heung Restaurant**, 744 Washington, 11 a.m.-1 a.m., (weekends to 3 a.m.)
14. **Peacock Cafe**, 870 Washington, open 24 hours.
15. **Universal Cafe**, 826 Washington, 11:30 a.m.-2 a.m.

JACKSON STREET:

16. **Woey Low Goei Restaurant**, 699 Jackson, open til 4 a.m.
17. **Jackson Cafe**, 640 Jackson, 11 a.m.-3:30 a.m.
18. **Sai Yon**, 641 Jackson, 11 a.m.-5 a.m.
19. **Kum Hon**, 655 Jackson, 11 a.m.-3 a.m., closed Thurs.

OTHER:

20. **Uncle's Coffee Shop**, 65 Waverly Place, 7 a.m.-1 a.m.

Sample Menu

The problem with talking about specific dishes at a diem sum restaurant is that there are literally hundreds of possibilities, and they vary both with the individual restaurant and with the season. At a sit-down restaurant, you probably won't even get a menu at all; take-out places do have a printed sheet. When we checked at the Tung Fong, for example, there were 23 separate items available, all 50¢/plate, which should give you a good idea of what to expect:

- Cha Su Bow (barbecue pork bun)
- Gnow Yuke Bow (beef bun)
- Gai Bow (chicken bun)
- Lop Cheong Bow (Chinese sausage bun)
- Ha Gow (shrimp in steamed bonnet-shaped pastry)
- Fun Gor (meat in steamed half-moon-shaped pastry)
- Lo Bak Go (turnip cake)
- Gurn Fun (bean sprout rice)
- Gon Ting Sil Mye (pork dumplings)

- Gnow Yuke Sil Mye (beef dumplings)
- Gwat Sil Mye (plum sauce spareribs)
- Bow Foo Sil Mye (chicken bean cake)
- Naw My Gai (stuffed sweet rice)
- Woo Gok (taro triangles)
- Hom Suey Gok (chopped pork triangles)
- Chun Guen (spring egg rolls)
- Naw My Ban (sweet rice cake)
- Lotus Seed (taro cake)
- Fried shrimp dumplings
- Fried meat dumplings
- Fried fish dumplings
- Gee Bow Gai (parchment chicken)
- Har Dor See (shrimp toast)



Photo by Peeter Vilms

Diem Sum dishes pictured above from Yan Sing's, 671 Broadway: (front row) beef with spinach, steamed meat balls, and barbecue pork buns; (second row) steamed mushrooms, egg rolls and deep fried meat balls; (third row) taro root dumpling, barbecue pork pie and steamed shrimp balls; (back row) Chinese coconut dessert, silver wrapped chicken and barbecue pork buns.

Grocery Markets, Cooking

Grocery stores in Chinatown fall into two categories—those carrying the traditional foods (small stores located inside Chinatown on Grant, Pacific and Jackson) and those that have given in to creeping Americanization, carrying more American foods than Chinese (large remodeled places on the fringe of Chinatown, Stockton and Powell).

On the sidewalk outside Chinese markets sit crates of fresh produce: familiar vegetables like carrots, broccoli, onions, spinach and tomatoes alongside special vegetables used in Chinese cooking. Here you can find beansprouts (20-25¢/lb.), used in egg fu yung; winter

gum for Americans), a preserved plum that you suck on. There are different ways of preserving, and different kinds of plums, making a wide variety of "moy" to choose from.

Other candies include preserved ginger, lotus root and coconuts, and the popular "san cha ping," a very sweet red plum wafer.

Along with the staples, Chinese grocery stores have a fine stock of fancy exotic foods, like thousand-year eggs. Despite their American name, they are actually less exciting six-month old duck eggs. To age, they are buried in a mixture of lime and mud for three months,



melon, a sweet white muskmelon good for soups, sometimes hollowed out as a soup bowl (sold in pieces for 25¢/lb.); ginger root, an essential spice in Chinese cooking from Fuji (\$1.39-\$1.60/lb.), and bitter melon, eaten steamed or stuffed (20-30¢/lb. in season, late June, July).

The atmosphere inside the store is very ethnic, you hear little English, mostly Cantonese, the most common Chinatown dialect. Even the signs are written in Chinese. But the general mood is extremely friendly and helpful, with the clerks, usually men, joking with each other and the customers.

They all have great quantities and assortments of rice and noodles, a main Chinese staple. The most popular rice here is Texas Long Grain, in 25-100 lb. sacks. Noodles, imported from Japan and Taiwan, are made from wheat, available in packages from 15¢ up.

Tofu, another staple, is a high-protein soy bean curd cake, usually refrigerated in fresh form (square custard-like cakes), and wrapped in plastic. Tofu may also be bottled in preserved form, a specialty unique to SF. Widely used in Chinese cooking and easy to digest, tofu is made from pressed pureed soybeans, and cooked in various ways - fried, stuffed, mixed with meats in stews, blended in soups or used as seasoning in sauces.

Dried food is to the Chinese what Bird's Eye frozen food is to Americans. The shelves are lined with everything from dried fish, meat, and vegetables to dried mushrooms (the black ones run about \$12/lb., but you use very minute quantities), dried seaweed (also called "the paper vegetable," imported from Hong Kong and Japan), preserved celery cabbage from Tientsin, in mainland China, even dried lotus root (slice it and use it for seasoning or color).

Another way the Chinese preserve their food, besides drying, is salting it, particularly fish and meat, also vegetables, like salted cabbage which is sour, sharp-tasting, usually served with meat. Salted cabbage is a favorite of many Cantonese, especially popular with Chinese vegetarians, who eat it with tofu.

Nuts accent the Chinese cuisine. For example, try waterchestnuts, you'll find them in boxes, usually on the floor (95¢/lb.). Choose the hardest nuts, the soft ones are too ripe. Since waterchestnuts are very dirty and must be peeled before cooking (and also because they're expensive), many Chinese substitute bamboo shoots, which have the same texture, are cheaper and easier to prepare.

The Chinese have no real desserts; that's a westernization of Chinese cooking. They do have candy, like "moy" (as popular among Chinese children as bubble

Two views of a traditional Chinese grocery market, Gim Fat, at 953 Grant. These traditional stores, as opposed to the newer Americanized markets cropping up in Chinatown, are tiny, neighborhood places—just one aisle, with canned goods and dried food on one side and a small meat counter on the other.

Hanging from the ceiling in the view below is "lop cherng," a Chinese sausage made from pork or beef, manufactured in San Francisco, which sells for about \$1.80/lb. You can make the sausage into sandwiches, or cook it with fried rice and egg dishes.



which turns them black inside (and which sticks to them in the store). Thousand year eggs are eaten as hors d'oeuvres, with pickled vegetables or steamed with eggs and water.

Salted eggs, much less elaborate than thousand year eggs, have been soaked in brine for several weeks. The inside hardens, but doesn't change color. The eggs come from Shanghai, and sell for 20¢ each.

Now that you have all these groceries, you might look at some typical Chinese meals: breakfast consists of jook, a Chinese porridge of overboiled rice with bits of shrimp and different meats. Lunch, a light meal, can be noodles, diem sum, chow mein or fried rice. Dinner consist of rice, soup, vegetable, plus one or two meat or fish dishes.

Bakeries

A Chinese bakery on Saturday morning is a tiny room filled with people crowded around the counter yelling out orders (there's no such thing as taking a number and standing in line). On the other side of the counter, scurrying back and forth from the kitchen, also yelling orders, are the families that own the bakery. The pastries are made right there, sometimes in the front counter, in front of the customers, sometimes in huge steamers in the kitchen. Competition has made the food excellent, because so many bakeries are crowded into a small area of Chinatown.

Not all bakeries are the same. Some sell American pastries and Chinese delicacies (a variety of cookie-like cakes with different fillings, melon, bean, etc.) and some only sell take out diem sum items (different types of buns, dumplings, egg rolls, etc.).

AMERICAN-STYLE BAKERIES

Eastern Bakery, 720 Grant, 8 a.m.-9 p.m., daily, 392-4497. Chinese spice cookies, 7¢ each, fruit and nut cakes, 15¢, candy noodle puffs, 10¢, custard and apple pie, \$1.

Fong Fong Bakery, 824 Grant, 8:30 a.m.-9 p.m., daily, 986-9964. Almond crescents, 8¢, almond cookies, 8¢, almond cakes \$1.30/lb., fruit and nut moon cakes, 50¢, for a real treat try the ginger ice cream.

Fortune Bakery, 1328 Stockton, 8:30 a.m.-6 p.m., closed Sun., 421-3713. Chinese pastries only, wide range of almond cookies and cakes, try the sesame cookies, 90¢/lb.

Three Star Bakery, 1131 Grant, 8 a.m.-6 p.m., daily, 391-1133. Very American, serves coffee, lots of doughnuts, cream cakes, has soda fountain area, also makes cha su bow (barbecued pork buns).

Mee Heong Bakery, 648 Pacific, 8 a.m.-5 p.m., daily, 781-3266. Coconut macaroons for a nickel, black bear cookies, 12¢.

Mee Mee Bakery, 1222 Stockton, 9 a.m.-6 p.m., closed Sun., 362-3204. "The original fortune cookie maker," sells only fortune cookies, 80¢/lb.

Diamond Restaurant, 941 Grant, 9 a.m.-10 p.m., closed Mon., 982-5196. Mouth-watering pastries in front window. Delights for sweet tooths: rectangular shaped bun with a sweet filling inside.

Uncle's Coffee Shop, 65 Waverly Place, 7 a.m.-1 a.m., closed Thurs., 982-1954. American baked goods, pies, cakes, etc.

On Sum Bakery, 731 Jackson, 7 a.m.-7 p.m., closed Tues., 362-1744. American baked goods, cakes, pastries, doughnuts, great apple pie.

Sun Wah Kue, 848 Washington, 7 a.m.-8 p.m., daily, 982-3519. Terrific pies (apple and custard are the best) at reasonable prices.

DIEM SUM BAKERIES

Ping Yuen Bakery, 1066 Grant, 7 a.m.-7 p.m., daily, 982-6166. Pork buns, 15¢, chicken buns and beef buns, 20¢, for a tourist attraction they have giant fortune cookies, \$1.95.

Kow Loon Bakery, 909 Grant, 8 a.m.-7 p.m., daily, 781-7258. Mouthwatering display of diem sum in win-

dow, curry triangle, 15¢, barbecue pork tart, 15¢, they also have some pastries like black bear cake, 2 for 25¢, lotus bean cake, ginger cookies and coconut tarts, 15¢.

Feng Haung Pastry Shop, 761 Jackson, 7 a.m.-6 p.m., closed Thurs., 421-7885. Good assortment of meat buns for 10¢.

Tong Hing Pastry, 863 Washington, 7 a.m.-7 p.m., closed Wed., 397-5856.

Yun Kee Pastry Shop, 807 Washington, 10 a.m.-6 p.m., daily, 989-2380. Specializes in rice noodle pastries, 3 for 25¢, try the Hom Fun (the Chinese pizza), made with pork and scallions, 20¢.

Dick Lee Pastry, 777 Jackson, closed Wed., 397-0788. Meat buns, 10¢, egg roll, 25¢.

Bow Hon, daily, 850 Grant, 362-0601. Excellent diem sum, try the curried chicken triangles, 15¢.

Kwong Tea Inn, 1029 Grant, daily, 781-2627. Large variety of buns, 10-25¢.

chinatown

Continued from previous page

Fish and Meat

The first time you walk into a meat and fish market in Chinatown, you may be a bit taken aback to see cow's tongues, pigs' feet and raw octopus staring up at you from the counter. Chinese fish and meat cuisine, you soon see, differs drastically from American.

The Chinese eat almost the entire cow and pig. Sample organs: the brain, used in soups (though it's extremely hard to clean because of the blood); the stomach; cook it with soy and ginger, chop and serve with rice; and the intestines, start by cleaning it (run a chopstick through), then stuff.

Beef tongue is also common in Chinese cooking, boiled and cooked with other forms of beef. You prepare pigs' feet by marinating them with corn starch, soy sauce, ginger and spice. Cook ox tail in soup or But the most popular cut in Chinatown is flank steak, served fried or sauteed.

Vendors bring fish and poultry to the markets still alive; crates of live chickens and ducks are a common sight in front of the markets, and you'll see the fish still swimming in tanks in the stores.

Squab, a Chinese delicacy is fresh poultry cooked with soy sauce, Chinese parsley, rock sugar and ginger root.

Inside the markets you'll notice hanging dried fish, chicken and duck (lop op). These have been cut in half, the insides removed, then the body flattened and preserved. Lop op, shipped from Hong Kong, is very salty and expensive (\$5, for not a huge amount of meat). Cook it with pork or steam it alone.

The dried fish are a Cantonese favorite; cook by steaming or frying. For the dried fish in cans (imported from Japan), steam in oil and soy sauce. Dried beef, usually made in hoisin sauce, can be eaten as is. Just suck on it, it's stickier and sweeter than the American version.

For a spicy Chinese sandwich, try "lop cherng," a



Dried fish and preserved duck, "lop op," are prepared in SF, Canada and Hong Kong and sold in meat and fish markets in Chinatown like Dupont Market, Grant/Pacific.

Photo by Peeter Vilms

sausage made from liver, pork or beef. Or prepare it as a meal by chopping and cooking with fried rice and egg dishes, steamed. (Runs about \$1.80/lb.)

In the meat and fish markets you can also find prepared foods like soy bean chicken, barbecued pork and chicken, sweet and sour pork . . . for \$4.50 you can even get an entire roast duck. Some markets also carry American cuts, but few have lamb, since many Chinese don't like the smell of mutton. □

The People's Guide to Chinatown was written by Jeanette Foster with the help of Violet Lee, Janet Tom, Arthur Lee, David Goodyear, Merrill Shindler, Peeter Vilms, Louis Dunn and William Ristow.

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Farewell to Albany Hill

By Joel Kotkin

The Albany Hill, set next to I-80 in the midst of the Berkeley/Albany/El Cerrito sprawl, has long been an open space oasis for local residents. Now, as reported in previous Guardians, the Interstate General Corp. (ISG), a shadowy, Puerto Rico-based developer, intends to put 2,500 high-rise (up to 25 stories), high-rent (\$230-300/month) apartment units on a 12 acre chunk of the hill. The project would turn the former open space into one of the most densely-packed pieces of real estate in the East Bay, all with the blessing of the Albany City Council, which sees the highrise as an economic and political windfall.

Opposition, brought by Friends of Albany Hill, an ad hoc coalition, has had little success. A petition drive last winter failed, and a lawsuit which charged ISG/Albany with preparing an inadequate Environmental Impact Report (EIR) and limiting public access to long-used hill trails is headed for a watered-down settlement giving the public a four acre park and some access to trails, with a \$50,000 grant to neighboring El Cerrito to cover some of the required road improvements.

Below, a report on details of the project, which demonstrate the extent of the environmental—and social—impact these highrises will have on the wooded hill and the surrounding towns.

AIR QUALITY IMPACT

Hal Denham, head of the Albany Chamber of Commerce and one of the prime backers of the ISG project, insists that "we don't have smog here;" local air pollution, he claims, is a product of somebody's imagination." But even the city of Albany, which wants the project, prepared an EIR admitting that the development, with its estimated 2,542 more cars, would "result in slightly increasing air pollution levels." The city EIR also grants there will temporarily be "a significant local increase . . . due to the dirt and fumes produced by the construction equipment."

That's the developers' side. Neighboring El Cerrito, which won't benefit from the skyscrapers' wealth, made its own evaluation of the project, calling the Albany EIR "totally unacceptable." One concern of El Cerrito: the new buildings could block normal wind patterns, "thus increasing smog in the area adjacent to the property."

More ominous is the report sent by the Contra Costa Health Dept. (El Cerrito is in Contra Costa County; Albany is in Alameda) to the Bay Area Pollution Control District. Said the health department: "Even if we apply the 1975 projected emissions standards to all these (newly generated) vehicles, we believe that their mere numbers will result in an extreme elevation of pollutants which may be capable of impairing the health of certain groups of the population."

The Air Pollution Control Board won't move against the project, though, because its regulations apply only to the direct effects of the buildings themselves, not to the car traffic generated by the development. New federal guidelines due soon could cover these secondary sources, but there is no guarantee that the state will include projects of this size, and it will certainly

not do so without lengthy hearings. By that time it will be too late for Albany hill.

TRANSPORTATION IMPACT

Albany itself needn't worry about the new traffic: most of it will spill through El Cerrito or straight onto the freeway. ISG's offer of \$50,000 to El Cerrito to fix up the roads was an attempt to calm that town's resentment at the project. But, scoffs Councilman Greg Cook, "Their offer is ridiculous. It was given to make us go away and shut up."

The Metropolitan Transportation Commission fairly glows that the development will "have a positive influence on BART." The BART pipedream aside, MTC admits there will be an additional 15-20,000 daily car trips generated by the project, which will "increase congestion and . . . extend the period of the day when congestion occurs," particularly on I-80 and Hwy. 17. But MTC, the toothless agency, can do nothing about this scheduled-in-advance traffic jam.

So watch in the near future for bigger and bigger freeways. This spring, the State Div. of Highways sent out bids for EIRs on widening or doubledecking I-80 and 17. When it comes to freeway construction, MTC can make a negative recommendation to the federal government on funding; the question of how to respond

to benefit directly: Mayor Howell manages the local Park and Shop (and hopes the highrises "will bring people who'll spend money"), councilman Joe Calavero runs a bowling supply business, and Hubert Call owns a jewelry store (and, incidentally, \$103,000 of property on Albany hill directly above the ISG site).

For Albany voters, though, property taxes clinched the argument, with the city and the developer promising a significant drop in the average homeowner's burden. Considering the trend of economic stagnation in the city in recent years—and the fact that it is one of the very few Bay Area locales not to show a population increase in the last decade—the hope of lower property taxes and more high-income taxpayers was a hard combination to beat.

THE DEVELOPER'S IMPACT

Perhaps the most significant long-range consequence of the highrise project on Albany's life will be the new face in town, Interstate General. Already, Eugene G. Hill, ISG's front man, has begun to circulate in civic-minded circles. He showed up, for example, at a fundraiser for a recent school bond issue held at Hubert Call's house, and chipped in, according to the Albany Times, "a sizable contribution."

So who is this ISG, this new power in the tiny (mile square) East Bay city?

This Time, it's a "Puerto Rico" Developer Bringing Skyscrapers to the Suburbs.

to the Highway Div. is still, says MTC's Robin Kelly, "very open."

WATER IMPACT

The Regional Water Quality Control Board has threatened to hold back needed permits until ISG deals with water pollution problems, including the possibility of flooding. The EIR, said the Board, failed "to identify specific actions proposed to prevent siltation to comply with the interim Water Quality Control plan."

A related potential problem: Albany Hill has lead in it, which possibly could be washed into the water as a result of the development.

HOUSING AND SOCIAL IMPACT

When ISG applied to the federal government for a HUD-backed loan last summer, HUD refused, in part because "next to an already heavily traveled freeway with its visual and noise problem (the project) does not lend itself to what could be considered an appropriate living environment." More, HUD turned down the application because the apartment rents (\$230-300/month) "are well above that which the market is willing to pay."

Albany's predominantly working/middle class population has a median family income, in the latest census, of \$10,206. Applying HUD's income standards to the census figures, only 4% of Albany's families could afford a 2-bedroom apartment in the ISG luxury skyscrapers.

That means an influx of new, higher income blood into the city, which is what has Albany's businessmen so solidly behind the ISG plans. Not coincidentally, the city councilmembers who approved the plans stand

Nobody is saying, and the corporate front of ISG is designed precisely to deflect inquiries. A Delaware-chartered corporation with offices in San Juan, ISG has evidently had no previous dealings in California. Not one local person involved in the case—lawyers for the opponents, realtors, Mayor Howell, City Manager Turner—could identify the powers behind ISG, and Hill, the company's local rep, has steadfastly ducked my requests for an interview.

Even Wall Street's Dun and Bradstreet, asked to look into ISG's background by lawyers fighting the development, came up against a blank wall. About all that is known, finally, is that ISG plans to make a big splash in the Bay Area (to help defend themselves in the court action, they retained SF's prestigious Pillsbury, Madison and Sutro, the big development law firm led by John Sutro, head of the SF Chamber of Commerce).

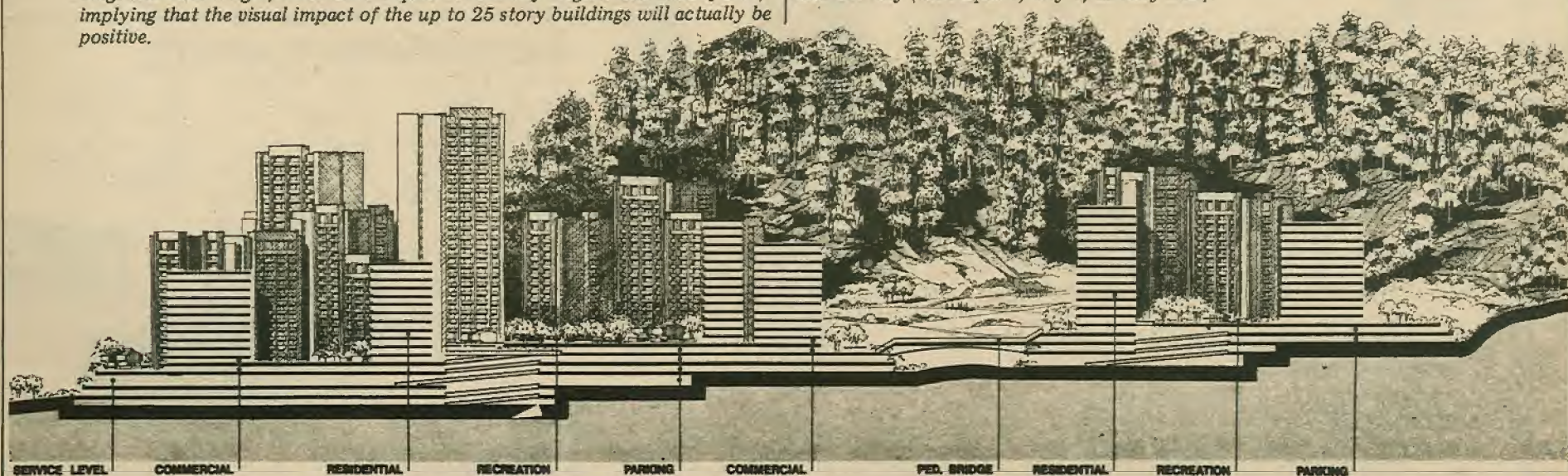
For the Friends of Albany Hill, the struggle against the shadow corporation and the highrise-happy city hall will concentrate now on the regulatory agencies, probably a lost cause. Then, assuming defeat, organizers plan an all-out campaign to change the composition of the city council—a campaign which could become much more difficult once those 5,000 new apartment dwellers (Albany's population now is only 14,000) move in and become voters.

For Albany, meanwhile, the ISG apartments could just be the foot in the door for the highrising forces, and the end of open space altogether. Hal Denham of the local Chamber, for example, would love to see "a nice hotel" on the crest of the hill (remember Hubert Call's \$103,000 of property up there). What about the loss of that scenic spot? Says non-outdoorsman Denham: "If you hike to the top of the hill, you're too pooped out by the time you get there to enjoy it." □

An artist's rendition of the proposed Albany Hill highrise complex. The project design, says the Master Plan, "blends housing, recreational, commercial, and community activities in a variety of developed spaces providing an active living area in contrast to the more passive hillside slopes . . ." And the environmental impact study summary adds: "The proposed high-rise buildings will have a significant visual impact on the Bay Region and Albany Hill," implying that the visual impact of the up to 25 story buildings will actually be positive.

It will be a full-luxury development, offering its residents the following: tennis courts, swimming pools, handball, sauna, picnic areas, shops etc.

What the master plan, with all its stylized pictures, does not say is that the project will be bringing in more traffic, more smog, potential water problems, and a big foot in the door for development of the hitherto wild Albany hill and the tiny (mile square) city of Albany itself.



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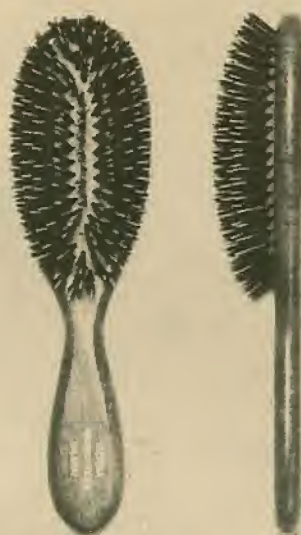
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media

Will KPIX Out-KGO the Channel 7 Good Guys?

By Rick Seifert

Expect a big showdown any day now at the Westinghouse-owned and operated KPIX (Channel 5) between new general manager, George Resing and the station's highly respected reporters—significantly, backed by the local chapter of their union, AFTRA (The American Federation of Television and Radio Artists).

Before his promotion early this month, Resing as program director had already diminished the reporter's role by drastically cutting film story time and packing the news with inane features (see Guardian, 3/29/73). His most recent moves have even eliminated the reporters' voices from most of the film stories, leaving the narration to anchormen.

Insiders fear the next step in Resing's plan to out-KGO arch-rival KGO (Channel 7) could be to banish reporters from the film editing process altogether, letting writers cut pictures to their absentee visions of reality, à la KGO.

Less work for reporters means lay-offs, and at that point KPIX will have its showdown.

For the time being, local AFTRA officials are watching Resing carefully; but they seem ready and willing to move if the situation at KPIX does not improve. When and if they do, it will be the first time in the history of broadcast journalism that a union has gone to the defense of its members over management-ordered violations of journalistic canons.

AFTRA's specific arguing point with Resing is a clause in the reporters' contract that protects them from "capricious discharge." Under the contract report-

ers can be fired for disciplinary infractions or poor performance, *not* for good performance.

Unfortunately the cause of the problem is not one media executive, but the nature of the television industry and the mindless pursuit of larger and larger profits and shares of the television audience.

Westinghouse brought Resing to San Francisco last December to win back the audience lost to KGO's vapid personality cult news, noted for its dramatic readings, self-righteousness—and success at building an audience.

KGO's management calls its current cast of news characters, "The Newspeople who like people," and has them say things like, "This is the kind of story we don't like to report but . . ." and "Another appeal out tonight for mother's milk and a baby's life hangs in the balance."

The most recent ratings have KPIX, whose solid reporting kept it #1 for years, in a dead heat with KGO

The newest union cause: quality television journalism.

at 6 p.m. and far outdistanced at 11, with only 20% of the market.

Early this month, when Westinghouse promoted Resing and recalled old general manager William Osterhaus to New York, Resing's first move was to start searching for new and "better" personalities. His first find, straight from Nashville, is Bob Lobertini, weatherman extraordinaire, to take on KGO's "Polka-Dot" Pete Giddings.

AFTRA is going after KPIX because the station has a record for journalistic integrity—something most commercial stations don't have—and once prided itself on letting its excellent reporters determine the content of the news.

Still, to get at the source of the problem, the same professional standards required of KPIX should be required of KRON and KGO, where many reporters, de-

spite their on-camera jollies, believe they are being exploited.

At a time when the FCC is in full retreat, station managers crassly manipulate the news, and the public, at least as reflected in the ratings, doesn't care, it is heartening to find reporters—and their aroused union—coming to the defense of the "public interest" by demanding that they be allowed to do their jobs again.



Davis and Tompkins, KPIX Superstars, as seen in full-page 'Time' promo ads. Is there anything they won't do?

Footnote: Rumors circulating through KPIX at presstime said that the new management was ready to chop a couple of reporters from the newsroom staff of eight, the biggest and man for man the best in local commercial television.

One, according to the station grapevine, is expected to be Rollin Post, widely regarded among his colleagues as the top political reporter in the state in broadcast journalism. The recent governors' conference, which heretofore would have been a KPIX political story with on-the-spot Post coverage, was sacrificed to the evolving format.

"It's going back to the format of the 1950s," said one angered staffer. The cameraman goes out, gets some quick footage, picks up a press release, then comes back to the office and turns the story over to a writer, who turns out copy for an anchorman, who rarely gets out of the office even for a breath of fresh air.

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Inside the Fillmore

Yoshiki Sekiguchi, 34, came to San Francisco in 1964 from Japan, where he had worked in a photographer's studio. In SF, living mainly in or on the fringes of the Fillmore district, he has made it an ongoing project to photograph the people of the neighborhood. Most of the pictures on this page were taken in 1968-69. "The best time to take the photographs," he says, "was at night, mostly around midnight; and most people were very friendly and cooperative." Although he has taken thousands of photos in the Fillmore streets, many of them extraordinarily personal, he's run up against very few hassles, though one time someone took a shot at him, "just to scare me."

Sekiguchi now works in a studio in SF. His work has been exhibited three times in the city in the past three years, including the 1972 Art Critics' Choice show at the Focus Gallery. □



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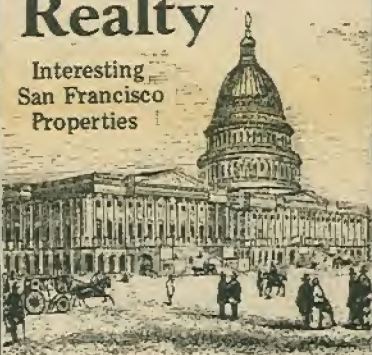
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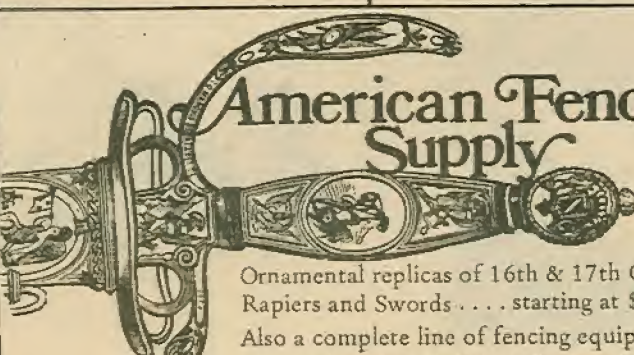
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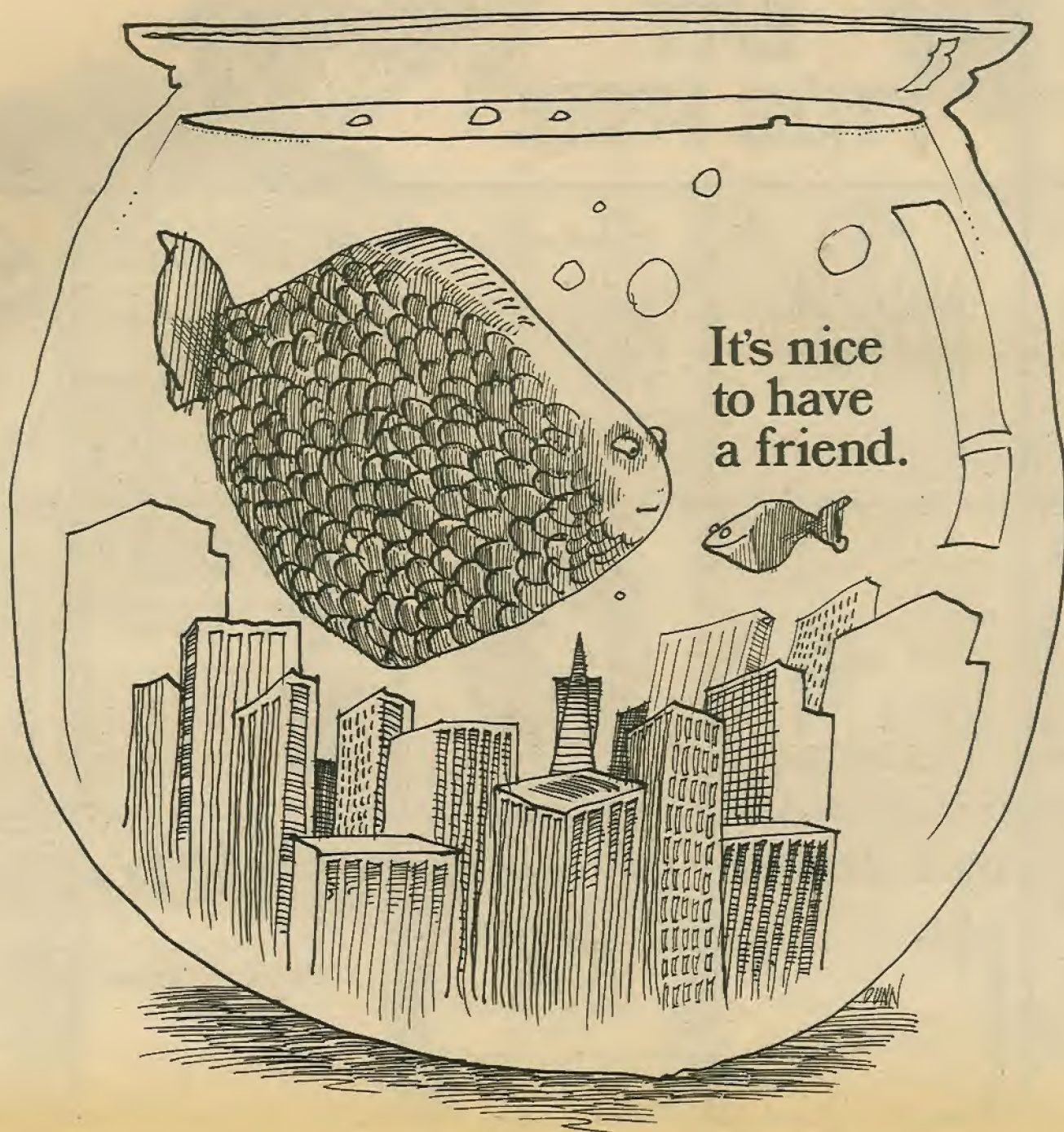


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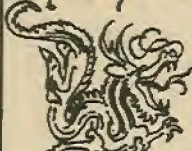
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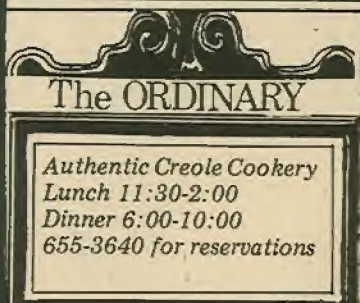


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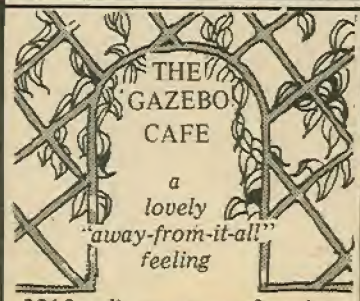


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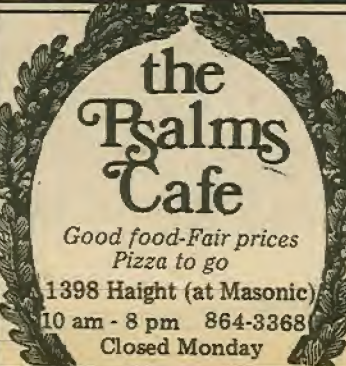
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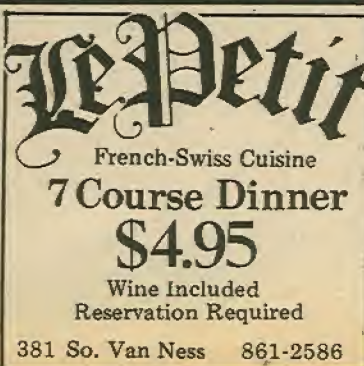
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Warming up for Watergate in 1962

By Joseph C. Goulden

On October 20, 1962, as Richard M. Nixon desperately scrambled to overtake incumbent Edmund G. (Pat) Brown in the California gubernatorial election, newspapers in that state received a strikingly professional news release, on the letterhead of something called "The Committee for the Preservation of the Democratic Party in California." It declared:

First returns of a poll being circulated to more than one hundred thousand Democrats throughout California indicate that:

Nine out of ten registered Democrats flatly reject the "ultra-liberal" California Democratic Council (CDC).

The voice of the rank-and-file Democrats is now being heard, and that voice is speaking out loud and clear against the CDC and all that it represents.

Financial support has been pouring in from all over the state, providing means of expanding our poll and permitting thousands of rank-and-file Democrats to express themselves on this imperative question.

The news release, relic of a decade-old political campaign, is relevant today because it proved to be a warm-up for Watergate. First of all, it abounded in flagrant, deliberate lies and was intended to mislead both the press and the public in the crucial two weeks before elections. Second, it resulted from a covert political operation conceived, directed and approved by Richard Nixon and his campaign manager, H. R. Haldeman. Finally, the 1962 California scheme parallels in many respects the bag of dirty tricks—rigged polls, generated letters and bogus front groups—that the Committee to Re-Elect the President (CREEP) emptied on the American public in 1972.

One significant difference thus far separates California 1962 from Watergate 1972: a California court nailed Richard Nixon with direct responsibility for the earlier episode, and so stated in a formal opinion. As of this writing (May 9) Watergate has been put inside Nixon's door, but not into his lap.

The 1962 chicanery is useful, therefore, as unchallenged documentation of the moral guidelines Nixon followed in the years when he—and not subordinates—made crucial campaign decisions. It is also useful in staking out the parameters of what Haldeman, managing his first Nixon campaign, was willing to do to win an election. The episode is detailed in an opinion by Judge Byron Arnold, of the California Superior Court, dated October 30, 1964. The opinion made final a preliminary injunction the Democratic State Central Committee had obtained in 1962.

Before the details, a bit of background to set the stage for the Nixon-directed backstairs operation.

Pat Brown was by no means the most popular man in California in 1962, and a sizable minority of Democrats wanted to dump him. But Brown persevered, and won renomination with the staunch support of the California Democratic Council (CDC), long identified as the party's progressive wing. Democratic conservatives went into the campaign in sour moods, mad at the CDC, ripe to be plucked by the opposition.

But how to lure these dissidents into voting for Nixon? California has its share of locked-in Democrats—people who fear, in the dread of night, that if a man votes Republican, his hair will drop out. The Nixon people, casting about for ideas on how to subvert these wavering Democrats, hit upon a cunning (and essentially dishonest) stratagem. They would wrap into one unsavory package a rigged "poll," a dash of red-baiting, impersonation of the enemy. In sum, they would lie, and hope to deceive enough people to win an election.

The medium chosen by Nixon was a bogus postcard "poll" of Democrats, couched in language that was more inflammatory than interrogatory. As Judge Arnold states, "This postcard poll was reviewed, amended and finally approved by Mr. Nixon personally."

The card was mailed with a covering letter—also approved by Nixon, after editing—which hammered home scare phrase after scare phrase: "takeover by left-wing forces"; "organization whose objectives are foreign to those of most Americans"; "left-wing takeover of California's political leadership"; "left-wing cancer." The letter declared: "The CDC's leaders even refused at the last Democratic convention to let the party adopt a resolution to bar Communists from the party organization—the last straw among people who don't want our state ruined by any organization whose objectives are foreign to those of most Americans!"

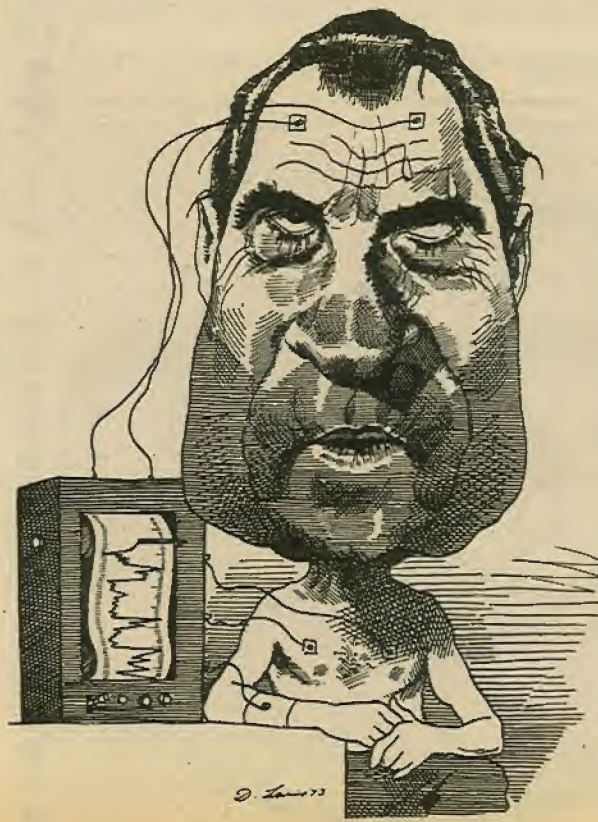
The accompanying postcard stated that "in view of the increasing domination of the Democratic Party" by CDC "we are anxious to obtain an opinion sampling of California Democrats." The card asked whether the voter agreed or disagreed with seven alleged "viewpoints" of CDC:

Admitting Red China into the United Nations.
Moratorium on U.S. nuclear testing.

Allowing subversives to speak on college campuses.
Abolition of state and federal loyalty oaths.
Abolition of the House Committee on Un-American Activities.
Foreign aid to countries with Communist governments.
Refusal to bar Communists from the Democratic Party.

The card did not contain a single hint that it originated from within the Nixon campaign committee, and that candidate Nixon had edited and approved its language.

The mechanics of printing and circulating the "poll" were entrusted to Robinson & Co., Inc., of San Francisco. The firm's president, Joseph Robinson, is a pro-



fessional political pollster and fund raiser for campaigns. Neither his name, nor that of his company, appeared on the poll cards.

Now is as convenient a point as any to begin nailing down lies in this Nixon-directed operation.

Claim: The press release asserted that the poll covered "rank-and-file Democrats" and claimed that "nine out of ten registered Democrats" had renounced CDC. Despite the fuzzy language, the intent of the release was that Governor Brown represented only a minute minority of his party.

Fact: Robinson's billing to H. R. Haldeman states three times that his target audience for the mailing was conservative Democrats; that is, the party faction outvoted by the CDC earlier in 1962.

Claim: The October 20 press release quoted the front group's "executive secretary," one William Marlin: "financial support has been pouring in from all over the state, providing means of expanding our poll, and permitting thousands of rank-and-file Democrats to express themselves on this imperative question."

Fact: "Pouring in" is a highly subjective phrase, but front-man Marlin apparently was equipped with a small-bore faucet. Gross contributions resulting from his mailing were \$368.50.

No matter, for Marlin's committee, of course, was not paying its own bills anyway. This money came from Nixon's people. Not directly to the bogus committee, however, for such payments must be reported. Instead, the Nixon for Governor Finance Committee paid fees directly to Robinson & Co.—separate checks for \$35,000 each, written October 5 and October 22, 1962. The finance committee, in its required report to the California Secretary of State, listed these expenditures in a general category entitled "advertising agencies and publicity agents." The name of Robinson & Co. did not appear on the postcard mailings, so the \$70,000 payment was effectively shielded.

Well, almost, anyway. Such a large mailing, unsurprisingly, caught the attention of regular Democrats. On October 22 Roger Kent, Northern California Democratic chairman, cried foul and obtained a temporary restraining order against further distribution of the "poll" results or the solicitation of funds under the guise of a "Democratic" committee.

Front-man Marlin didn't flinch. He fired back a press release calling Kent a "one man censor" who sought to "prevent public access to the results of one of the largest polls ever undertaken in U.S. political history." Here again is the foolhardy Marlin, stating through a press release:

Every one of Kent's charges is completely false. Kent had charged that our committee is a front for Republicans. We have had offers of help [sic] from many sources—Republicans as well as Democrats—and are grateful for it. But every one of our members is a loyal and responsible Democrat whose single objective is to inform our fellow Democrats that left-wing Democrats are moving to capture . . . etc., etc.

Indeed, the front man was so confident of his operation that he sent the press yet another memo intended to reinforce his fallacious claim that he worked for disgruntled Democrats, rather than the Republican candidate. Marlin's memo is worth quoting at length as a prime specimen of what can charitably be called artful language—a short course in how to avoid the truth without actually lying. The memo was in the form of questions and answers about the Committee for the Preservation of the Democratic Party in California:

Q. How are you being financed?

A. We have appealed to Democrats throughout the State, and so far their support has been most encouraging and helpful. An appeal has been sent to some 50,000 registered Democrats—along with a poll on their reactions to the CDC. We are hopeful that we will receive enough financial support to expand this list to some one million Democrats in California.

Q. Are you receiving any Republican money?

A. We are not refusing any contributions—and naturally, the Republicans are interested in this campaign. We are considering extending our fund-appeal to Republicans, as we believe all citizens should be concerned with the power-grabbing strategy of the CDC. [By this time, the Nixon campaign committee had already given Marlin's "committee" its total operating budget of \$70,000.]

Q. Who makes up your committee?

A. As everyone knows, the CDC is a powerful organization difficult to oppose. For this reason we plan on releasing the names of our committee on a day-by-day basis as they make their statements—thus keeping the timing of these announcements at our discretion, rather than the CDC's. We believe that these names, as released, will come as quite a shock to the CDC—for these are prominent Democrats of responsible views and position.

Why did the bogus committee issue slip into the cracks and there lie hidden until Watergate sent reporters scurrying for past evidence of Nixon campaign misdeeds? Normally nothing is deadlier than a political lawsuit on the day after election. In this instance, the Democratic state organization chose to press ahead for a final order, and so obtained it from Judge Arnold in 1964. But aside from putting personal responsibility for the fraud on Nixon and Haldeman, Judge Arnold's order was of negligible practical value—in effect, it barred the Nixon campaign organization and its front groups from further mischief in an election that had

The acronym for The Committee to Re-Elect the President was CREEP.

been decided (Brown won) two years earlier. (The legitimate Democrats did collect the \$368.50 the bogus group had gathered in contributions; their court expenses, however, were more than \$10,000.) So the Nixon-Haldeman stunt drifted out of sight. In fact, it isn't even mentioned in what I had considered to be the best pre-Presidential Nixon biography, "Nixon," by Earl Mazo and Stephen Hess, published by Harper & Row in 1968. Hess conceivably was willing to let the episode die. He had worked for Nixon in the 1962 campaign, receiving, according to campaign expenditure records, \$15,000—also under the category "advertising agencies and publicity agents."

What bearings do these decade-old shenanigans have on the Watergate mess, that complex of political and national corruption? The answer is very straightforward: in 1962, Nixon campaign assistants laid out a dishonest plan to their master, one that violated the dictates both of human conscience and the law. Nixon not only approved it, he improved upon it, according to the court's finding, by editing and revising. In 1972, by Nixon's testimony, his men worked on their own, and he let them make the detail decisions.

No matter, they knew what the Boss wanted, and they knew the boundaries of his political ethics. They had learned them in California, in the warm-up for Watergate. □

(Excerpted and reprinted by permission from *The Nation*, 5/28/73.)

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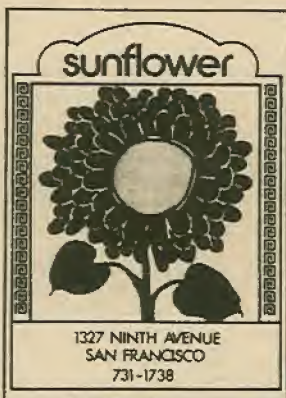
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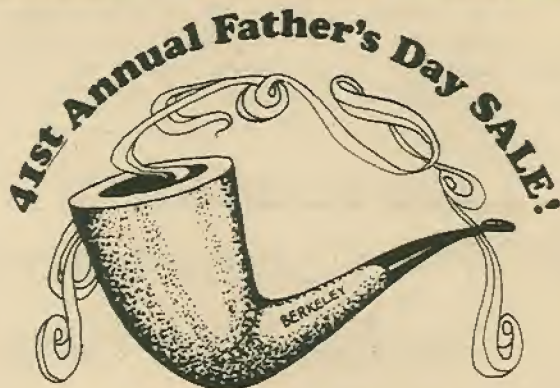
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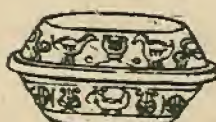
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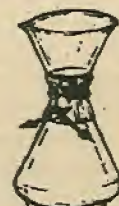
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Events

June 7
Thru June 23

Events Compiled by Jeanette Foster

Chinese Movies

By David Goodyear

If you have never been to a Chinese movie, go tonight. The films are in Mandarin (sometimes the World has Cantonese films) with subtitles in Chinese and English. There's limited popcorn, but plenty of bakeries with Chinese buns you can bring in. The theatres themselves aren't exactly cinemaramic, with sticky floors and gum on the bottom (and sometimes the top) of the seats, but they're packed every night, with people standing in the aisles (as the theatres tend to sell tickets until they run out of paper), so go early.

Movies in Chinatown are always a double feature, a fighting film with a love story or comedy, plus long previews (about 1/2 hr.) about movies coming up this year. The fighting films fall into 3 types—old style (similar to Japanese Samurai movies), from the year 1000 BC to 4500 AD, filled with filial piety, loyalty and strong fighting women. The second type of fighting film involves the Japanese invasion of China, around 1890-1910, with lots of scenes of fighting off foreign invaders and expelling traders. The third fighting film, which just recently started coming out, is about modern life in Hong Kong or Taiwan. The women are portrayed very Western, giggly and helpless. Many of these films are anti-Japanese, portraying them as the bad guy who has buck teeth and thick glasses.

Chinese comedies are similar to corny, Hollywood movies like "Gidget Goes Hawaiian." Western to the point of absurdity, everybody is portrayed as a fool, with guys in red jumpsuits, big chartreuse cowboy hats, sunglasses, go-go clubs, and riding around on Hondas.

Don't worry about finding the theatres, as you can hear them a block away because each theatre has an outside speaker, blaring away the sound track.



"The Crimson Charm," showing at the Great Star Theatre, 636 Jackson, June 7-11.

GREAT STAR, 636 Jackson, opens noon, daily, \$2.50/\$1 children, very modern (recently remodeled), managed by Caucasians with white policemen in the lobby. Movies shown are from the Shaw Bros. (biggest movie producers in the world, from Hong Kong), very slick, X-rated, fighting films. The theatre is quite large, so you usually can find a seat. The quality of the projection and sound is one of the best in Chinatown.

PALACE, 1741 Powell, 6 p.m., Mon.-Fri.; 1 p.m., Sat.-Sun.; \$2.25/\$1 children. Big huge screen with good projection and sound. Exclusive rights to Bruce Lee movies, a big Hong Kong star who went from L.A. to Hong Kong and became king of the fighting

films. Mixture of different types of films, fighting, comedies and love stories, plus some stage shows of Chinese opera, acrobatics and variety shows. Best refreshment counter in Chinatown, dried meats, lichee nuts, hot dogs, popcorn, etc.

SUN SING, 1021 Grant, opens 2 p.m. Mon.-Fri.; noon Sat.-Sun.; \$2.25/\$1 children. Older, funky movies, usually fighting films. Bakery next door.

GRAND VIEW, 756 Jackson, 6 p.m., Mon.-Fri.; noon Sat.-Sun.; \$2/\$1.25 under 15/75¢ under 11. Really old black and white, very traditional operas, plays, tragedies and magic. Frequented by older Chinese.

WORLD, 644 Broadway, 6 p.m., Mon.-Fri.; 1 p.m., Sat.-Sun., \$1.25/50¢ children. Similar to Grand View, also shows movies in Cantonese. Only theatre that has movies from Mainland, which are about ping-pong, travelogues and Peking acrobatic troupes.

BELLA UNION, 825 Kearny, 12:15 daily; \$1 before 1 p.m. Mon.-Fri.; \$2.25/\$1 children. Probably the funkiest theatre in the city, half the seats are made of wood, long narrow tiny screen, plaster coming off the walls and ceiling and very tiny, sometimes you have to stand through both films. Lots of fighting films, with occasionally a comedy.

Clubs

BOARDING HOUSE: Tony Joe White and Batteaux, June 7-10; Buddy Guy and Junior Wells, also Dave Alexander, June 12-17; Commander Cody and his Lost Planet Airmen also Asleep at the Wheel, June 20-24, 960 Bush, SF, 441-4333.

COALYARD: Streamline, Wed.-Sat., 1823 Union, 346-3100.

COCK'S INN: Deep Trouble, Tues.-Sat.; Rage, Sun.-Mon., 3111 Fillmore, 922-9974.

COFFEE GALLERY: auditions, Tues.; open poetry readings, Wed.; Comedy, Thurs.; open mike, Sun.; Lisa Kindred and Ascension, June 16-17, 1353 Grant, 362-9369.

DEMON RUM: Gospel Pearls, Fri.-Sat., 1035 Post, 50¢.

DIZZY'S: Roy, Fri.; Pinkerton and Card, Sat., 5512 Geary, 752-9954.

DRINKING GOURD: Houck and Scott, Sun.; Sweet Pickens, Mon.; Leatherwood, Tues.; Ken Bloom, Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat., Union/Laguna, 921-9943.

EARTHQUAKE McGOON'S: Turk Murphy and his jazz band, 630 Clay, 986-1433.

FABULOUS GREEK: Liquid Sunshine, Fri.-Sat.; Winter Sun, Sun., 2001 17th St.

GREAT AMERICAN Music Hall: Chris Poehler Big Band, Mon.; Scott Beach and Victoria, Tues.; Butch Whacks and the Glass Packs, Wed. 859 O'Farrell, 885-0750.

HOLY CITY ZOO: open mike, Mon.; Clutch Cargo, Tues.; Lisa Kindred, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri.; Night Crawlers, Sat.; Rick Meyer, Sun. 408 Clement, 752-2846.

INTERSECTION: Eric Ramon and Lou Porter Ascension Project, June 8-9; Robert Ross and John Fromer, June 15-16; Richard Green and John Fromer, June 22-23; Lou Porter Ascension Project, June 10, 17, 756 Union, 397-6061.

JOLLY FRIARS: French Toast, Wed.-Sat. 950 Clement, 752-0354.

MIYAKO HOTEL: Jack Calvert and Jon Battle, June 7-23. Post/Laguna, 552-3134.

MOTHERLODE: Jeff Comanor, Sun.; Chris Cox, Mon.; Chris Michie, Tues.; Jim Nesbitt, Wed.; Jim Post, Thurs.; Fat Max and the Casuals, Fri.; Jim Nesbitt, Sat. 2001 Union, 567-3121.

MOONEY'S IRISH PUB: Stephanie Fuller and Chet Gardiner, Wed.-Thurs.; blue grass music, Fri.-Sat. 1525 Grant, 982-4330.

OLD SPAGHETTI FACTORY: Los Flamencos de la Bodega, Fri.-Sat. 478 Green.

PAUL'S SALOON: High Country, Wed.; Hired Hands, Thurs. and Sat.; Phantoms of the Opry, Fri.; open mike, Sun. 3251 Scott, 922-2456.

PETA'S: Bob Feldman Trio, 631 O'Farrell, 441-6994.

PIER 23 CAFE: Pier 23 Jazz Cats, Fri.-Sat. 362-5124, \$1.

SCENE: Tommy Smithson Trio and Marg Stone, 2301 Fillmore, 567-0593.

REUNION: Tony Lewis Trio, Wed.-Sun.; Peggy Webb, Sun., Mon.-Tues. 1969 Union, 346-3248.

SAND DUNES: Hi Tide Harris Blues Band, June 7, 14, 21; Chet Baker, June 8, 15, 22; Randy Malcolm, June 9; Chet Baker, June 10, 17, 2-5 p.m.; Barbatunde and Jalonzi from Ju Ju, June 11, 18; Rudy Castro's Big Band featuring Bill Sache and the All Stars, June 12; Luther Tucker Blues Band, June 13; Eddie Henderson, June 16; Cuz Cousineau's Big Band, June 19; Jackier Kinw, June 20; Hal Stein and Vince Wallace, June 23. 3599 Taraval, 564-5621.

PIERCE STREET ANNEX: Streamline, Sat.-Mon.; Craig Strode Three, Tues.-Fri. 3138 Fillmore, 567-1400.

UNIVERSITY HIDE-A-WAY: Dino Population Three, Fri.-Sun. 2225 Fillmore, 567-9233.

WHARF RAT TAVERN: Justice Bros., Mon.-Tues.; Poppa Groove, Wed.-Sun. 101 Jefferson, 885-9809.

YE ROSE AND THISTLE: Eldorado Blues Band, Fri.-Sat.; Dixieland Jazz, Sun. 1624 California, 474-6968.

ORPHANAGE: Hayden Project, June 7-9; Mongo Santamaria and Luis Gasca, June 10, \$3.50; Terry Doland and Friends, June 12-13; Abel, June 14-16; Frank Biner and the Night Shift, June 19-23. 807 Montgomery, 986-8008.

FELLOWSHIP COFFEE HOUSE: Linda Ayres, improvisational theater and Jeff Hayward, classical flute, June; Murial Innis, jazz vocalist with Bill Hollis, piano, June 15, 2041 Larkin, 776-4910, 75¢ (includes all refreshments).

KEYSTONE KORNER: Rahsaan Roland Kirk and The Vibration Society, June 7-17; Chick Corea and Return to Forever, June 21-24, 750 Vallejo, 781-0697.

MARIN

BOATHOUSE: Magic, Wed.-Sun.; Butch Whacks and the Glass Packs, Tues.; Exchange, Fri.-Sat. 300 Turney, Sausalito, 658-0511.

INN OF THE BEGINNING: John Lee Hooker, June 7, \$2; Tubes, June 8-9, \$2; free folk music, June 10; Fresh Air and Voodoo, June 13; Vince Guaraldi, June 14, \$2; Blue Gravy with Nick Gravenitas and Steel Wind, June 15-16, \$2; Ramblin Jack Elliot and Cris Williamson, June 17, \$2; Hard Core and Knee Deep, June 19, 50¢; Cat Mother, June 21; Rowan Brothers and Uncle Vinty, June 22-23, \$2. 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

LATITUDE 38: Doug Kennedy, Thurs.-Sun. 621 Bridgeway, Sausalito, 332-2205.

GATSBY'S: Gen Houssman, Wed.-Sun.; Sundance, Mon.-Tues. 39 Caledonia, Sausalito, 332-4500.

LION'S SHARE: Country Joe McDonald, June 7, \$2.50; Mongo Santamaria and Luis Gasca, June 8, \$3; Van Morrison, June 9-10, \$3.50; Fletcher Bros., June 11, 18, \$1.50; auditions, June 12, 19, \$1; Alice Stuart and Snake, June 14-16, \$2.50; 60 Redhill, San Anselmo, 454-9856.

OLD MILL TAVERN: Eggs Over Easy, Wed.-Sat.; Ronnie and the Blue Rabbits, Sun. 106 Throckmorton, Mill Valley, 388-9595.

EAST BAY

ORDINARY: John Shine and the Moons, June 8, 12, 13, 15, 19,

20; Rockabilly Rhythm Boys, June 9, 16; Jeff and Cedric James, June 10, 17; Brad Crawford, June 14; 3974 Manila, Oakl.

KEYSTONE BERKELEY: Mongo Santamaria and Luis Gasca, May 7; Joy of Cooking, Fletcher Brothers and Grayson Street, June 8-9; Graham Central Station and Bones, June 10; Grayson Street, June 18, 25; The Chambers Brothers and California, June 13-17; Buddy Guys Jr. Wells, June 20-24. 2119 University, Berk., 841-9903.

ROCKRIDGE TEA SHOP: Marc Cohen, jazz piano, formerly with Chico Hamilton, June 17, 23, 5239 College, Oakl., 652-1400.

SPIDERS WEB: Messiah, Fri.-Sat.; Quarter Pound, Sun.-Mon.; 5319 Grove, Oakl. 653-7160.

FREIGHT AND SALVAGE: Jane Voss, Murray Callanan and Kathy Brislin, June 7; Irish American Music, June 8; Arkansas Sheiks, June 9; The Caffrey Family, June 10; Hoot, June 12; Singer's Circle, June 13; Denny and the Dynamic Dip Sticks, June 14; Kenny Hall and the Sweetsmill String Band, June 15-16; Fat Chance, June 17; Larry Hanks and Genny Haley, June 20; Lawrence Hammond and the Whiplash Band, June 21; High Country, June 22-23. 1827 San Pablo, Berk., 548-1761.

IT CLUB: Bill Thacker and the Country Western Southlanders, Fri.-Sat. 10102 San Pablo, El Cerrito, 525-9971.

LUCKY LION: Saba, Tues.-Sat. 4100 Redwood Rd., Oakl., 530-7260.

TERRACE LOUNGE: Mark Teel Quartet, Fri.-Sat. Claremont Hotel, Claremont/Ashby, Berk.

Continued on page 20

i Freebies!

MASAYOSHI KOGA, a master shakuhachi (flute) player visiting from Japan, plays traditional music of Japan, and Western classical and jazz music, East Bay Music Center, Barrett/24th, Richmond, 234-5624, 7:30 p.m., June 7.

BERKELEY COMMUNITY CHORUS and Orchestra performs Mendelssohn's Oratorio Elijah, Berkeley Community Theater, Allston/Grove, Berk., 4 p.m., June 10.

SAN JOSE SYMPHONY ORCHESTRA in a program of Von Weber, Debussy (Prelude to Afternoon of a Faun), Tchaikovsky and Brahms, San Jose Civic Auditorium, 3:30 p.m., June 17.

DIZZY GILLESPIE, SF City College, 50 Phelan Ave., noon, June 21 and Laney College, 900 Fallon, Oakl., noon, June 22.

NANOS VALAORITIS and Dino Siotis, two Greek expatriates, read their poetry, Cody's, 2454 Telegraph Ave., Berk., 8 p.m., June 7.

BODACIOUS BUGGERILLA, a black street theatre group in a program of satirical skits, Merritt College Student Center, 12500 Campus Dr., Oakl., 8 p.m., June 15.

SF MIME TROUPE'S "San Fran Scandals," Portsmouth Square, Clay/Kearny, June 9; McKinley Park, June 10; Washington Square Park, Columbus/Powell, June 17. Starts 1:30 p.m.

Super List Sunday Brunch

Barbara Shaw

HYATT ON UNION SQUARE, 345 Stockton, Sunday brunch at the One-Up restaurant on the 36th floor, with a Bay view, 10 a.m.-2 p.m. Included is champagne magnolia, fresh fruit, choice of entrees including seafood salad, oyster, caviar and other omelettes, steak, and crepes, desert and beverage included, \$5.25, children under 10, \$2.75.

STANFORD COURT, 905 California, 7 a.m. on. Usual Breakfast and lunch menus at the Cafe Pot Pourri. Cocktails available. Special Grant Avenue salad, breast of chicken, bean sprouts, bacon, water chestnuts and pea pods, \$3; Top price, \$5.25 for steak.

ST. FRANCIS HOTEL, Powell and Geary. The Penthouse Tower, 10 a.m.-2 p.m. Table Service, famous for Ramos Fizzes and "Coit Tower," secret recipe cocktail. Price covers starter, entree (eggs and beef dishes), desert and non-alcoholic beverage, \$4.50.

HILTON HOTEL, Mason/O'Farrell, special Sunday brunch 11 a.m.-2:30 p.m. Dine in the open air under sliding roof. Menu: cold appetizers (no juice, but fresh fruit), choice of entrees, coffee, and desert: French pastry or cakes, \$4.95, cocktails available.

FANNY'S, 4230 18th St., Sunday brunch, 11:30 a.m.-3 p.m. Served in pleasant atmosphere: dark walls, potted palms and plants, unhurried dining. Variety of omelettes, \$2-\$2.75, and sandwiches, \$1.50-\$1.95. Also weekly special dish. Beer and Wine available.

THOMAS LORD'S, 2000 Union St. Opens 10:30 a.m. for regular full hot meal menu, \$2.10-\$5.75, eggs benedict recommended. Bar open.

CASTRO CAFE, 484 Castro St. 7 a.m., regular a la carte breakfast, under \$2. Famous for writing four-letter-words on their omelettes!

U.S. RESTAURANT, 431 Columbus, 6 a.m. on. Italian-style food, \$1.25-\$3. Regular lunch menu. Best is pasta al pesto, squid, veal parmesan. Also meatball sandwiches and hamburgers, cheap breakfasts served with homemade french fries. Wine, 40¢ a glass, \$1.25-\$4 a bottle.

CANTERBURY HOTEL, 750 Sutter, Sunday brunch menu from 10 a.m.-2 p.m. Ten hot dishes, lox and bagels, salmon, smoked whitefish, salad bar, \$3.95 including tax.

BUENA VISTA RESTAURANT, 276 Hyde, all day from 9 a.m. Coffee 20¢, free refills. Famous for Ramos Fizzes, Irish Coffee, Bloody Marys. B.V. Special, poached egg, english muffin, canadian bacon, \$2.25.

PERRY'S, 1944 Union. Sunday brunch from 10 a.m.-3 p.m. Regular lunch menu, hamburger with fried potatoes, \$2.15, London broil sandwich, \$3.25. Specialty, eggs blackstone, an improvement on eggs benedict with tomato and bacon, \$3.25. Excellent bar to go with brunch.

JULIUS' CASTLE, 302 Greenwich. Sunday brunch noon-3 p.m. Regular a la carte luncheon menu, \$3.50-\$7.75.

MAMA'S, 1701 Stockton, opens at 8 a.m., brunch times 10 a.m.-2 p.m. Specialty, omelettes, 15 kinds inclu-

ding fresh crab, \$1.95-\$3.50. Five different kinds of french toast, special, swedish cinnamon french toast covered with fresh fruit, \$2. Large buffet to file past to see food displayed and being prepared; choose, then sit to be served. Very crowded, best to get there early.

NEON CHICKEN, 4053 18th St., Sunday champagne brunch, 11 a.m.-3 p.m. Includes fresh fruit salad, fresh orange juice, home-made just-baked biscuits, champagne, plus the entree of your choice: eggs benedict, ricotta blintzes with sour cream, ham quiche, coffee, all you can drink of special blend, is 25¢ extra, \$1.95-\$2.40.

COUNTRY CLUB, 2742 17th St., Sunday brunch 10 a.m.-4 p.m., Regular breakfast menu, \$1.35-\$2.95. Early Bird Special, eggs with ham, bacon or sausage from 10-11:30 a.m., 75¢.

SHERATON PALACE, Market/New Montgomery, Sunday brunch 10:30 a.m.-3 p.m. Brunch is served on two 30 ft. tables with 2 chefs serving food, lox, bagels, cheese blintzes, fresh fruit and vegetables, turkey, chicken, home-made ice cream and unlimited Bloody Marys, \$6.95 adults, \$3.95 children.

FULL BELLY DELI, 2210 Fillmore, Sunday brunch 10 a.m.-1 p.m., special is lox and bagel, fresh fruit, and granola. Served in a soft atmosphere with plants and art exhibits.

PAVILION, 2400 Polk, Sunday brunch 10 a.m.-4 p.m., omelet, or escargot salad, champagne and coffee, \$4.

SUNDAY BRUNCH—EAST BAY

BALABOSTA, 824 University Ave., Berk., 10:30 a.m.-3 p.m., New York Times brunch: eggs benedict, steak and eggs, lox and bagels, lobster, \$1.50-\$6. A complimentary mimosa (champagne and orange juice) or Calgary Red (beer and tomato juice) served with complete brunch, and they'll let you read their copy of the New York Times.

CAFFE GIOVANNI, 2420 Shattuck, Berk. Complimentary champagne with your omelette on Sundays, \$1.95.

CLAREMONT HOTEL, Ashby and Domingo Aves., Berk. 10 a.m.-2 p.m. All you can eat (crepes, eggs, chicken liver, salads), champagne brunch, \$4.25, adults, \$2.50, children.

THE LANDING (MARRIOTT INN), 200 Marina Blvd., Berk., 10:30 a.m.-3 p.m. Buffet, \$3.95, adults, \$2.95, children.

NEWELL HOUSE, 1536 Newell Ave., Walnut Creek, 10 a.m.-2:30 p.m. Steak and eggs, eggs benedict, crab louis, \$2.25 up.

THE PIPERS, 951 McArthur, San Leandro, 9 a.m.-1:30 p.m. Smorgasbord brunch, \$2.10.

TRADER VIC'S, 6500 San Pablo, Oakland, noon-3 p.m. Sandwiches, salads, chinese dishes, hot entrees, \$3.50 up.

CHEZ PANISSE, 1617 Shattuck, Berk., 11:30 a.m.-2 p.m. Specialties are quiches and omelettes, \$2.75.



Dizzy Gillespie, FREE! June 21 at City College, June 22 at Laney College, Oakland.

Thursday 7

CABLE CAR BELL-RINGING CONTEST, cable car gripmen turn the bell into melodic music, Union Square, noon.

"NOSTALGIC REVIVALS of Classic 1950s TV, Part I," includes Elvis' first Ed Sullivan Show appearance, Burns & Allen, Nixon for Senator, Superman, Firehouse Theater, 1572 California, 7 and 9:45 p.m. nightly, midnight shows also Fri.-Sat., thru June 11, \$1.75.

Friday 8

***HERMANN LE ROUX**, baritone, in recital of works of Handel, Schumann, Brahms, SF Conservatory of Music, 1201 Ortega, 8 p.m.

WINE-TASTING PARTY, with belly dancing entertainment, benefit for YWCA's Western Addition Center, YWCA, 940 Powell, 921-3814, 5-7 p.m., \$4 per person, \$7.50 per couple (50¢ more at door).

LINDA AYRES, improvisational theater, and Jeff Hayward, classical flute, Fellowship Coffeehouse, 2041 Larkin, 776-4910, 8 p.m., 75¢ (includes refreshments).

CONCERT BENEFIT for Bach Mai Hospital: Alan Watts, Wavy Gravy of the Hog Farm fame and music from Iasos, One and Sufi Choir, Marin Veterans' Theatre, Marin Civic Center, San Rafael, 742-3500, 7 and 10:30 p.m., \$3.50.

***FEMINIST PARTY MEDIA FESTIVAL**, satirical skits, mime, tap-dancing and singing, Washington Square Park, Columbus/Powell, 3-6 p.m.

GREAT COUNTRY JAM: Middle-john, Snakebit Dillingham and Steam'n' Freeman, country music with hints of jazz and rock, Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

Saturday 9

24 PHONOGRAPHS will be played by audience simultaneously with works by John Cage, 1750 Arch, Berk., 841-0232, 8:30 p.m., \$2.50 general, \$1.50 student.

***"HOW TO REPAIR YOUR VOLKSWAGEN,"** lecture by expert from United Volks Works, Ortega Library, 3223 Ortega, 2:30 p.m.

***MARKET ST. ART FESTIVAL**, artists and craftsmen displaying and demonstrating, Hallidie Plaza, Market/Powell, 9 a.m.-5 p.m.

JUANITA ORIBELLO, classical guitarist, composer and vocalist, in concert of folk songs, blues, classical music, First Unitarian Church of Berkeley, 1 Lawson Rd., Kensington, 8 p.m.

"KEEP ON ROCKIN," Pennebaker's film of Toronto rock and roll revival with Chuck Berry, Jerry Lee Lewis and Bo Diddley, Presidio Theatre, 2340 Chestnut, 921-2931, midnight, \$1.75.

PUBLIC MEETING to launch a petition drive to get childcare on the November ballot, Unitarian Church, Franklin/Geary, 626-3466, 11 a.m.

"REDEVELOPMENT RAG," open house, gallery exhibit, films, poetry readings, music at the Goodman Building, a working artists complex, threatened with Redevelopment demolition, 1117 Geary, 1-9 p.m.

BENEFIT FOR RAPE CRISIS CENTER: Music by Eyes and poetry by She Who Plays with Words, Bethany Church, Clipper/Sanchez, 8 p.m., \$1.

Sunday 10

***BERNAL TOP OF THE HILL CELEBRATION**, for acquisition by SF Rec. and Park Dept. of a small park with a spectacular view of the city, kiteflying, bicycle obstacle race, music by Winter Sun and Mariachi Band, clowns, SF Mime troupe, face painting, 10 a.m.-2 p.m.

BACH'S MASS IN B MINOR, performed by SF Bach Choir, St. Ignatius Church, USF, Fulton/Parker, 7 p.m., \$1.

LEARN ABOUT SHAMANISM, firewalking and spiritual communities "The Thirteenth House," KSan 95, midnight.

CHET BAKER, relive the goldendays of the "coast sound," Sand Dunes, 3599 Taraval, 564-5621.

Monday 11

***INFORMAL OPEN POETRY** readings and discussions, bring your poetry, Mustard Seed, 3145 Fillmore, 8:30 p.m., every Mon.

"ASPECTS OF GAY LIFE," deals this week with gay groups arising within established churches, KPFA, 10 p.m.

"THE TELEPHONE," Menotti's comic one-act opera, and songs (folk, musical comedy, arias) by audience request, SF Jewish Community Center, 3200 California, 8:30 p.m., \$2 general, \$1 students.

***"BIKE TRIPPING: TUNE-UP TIPS,"** a slide workshop by SF Bicycle Coalition, Richmond Library, 351 Ninth Ave., 7:30 p.m.

AUCTION OF ITEMS from 96-year accumulation at Oakland YWCA, includes bentwood chairs, desks, upholstery fabrics, sewing machine, 1515 Webster, Oakl., 451-7900, 10 a.m.

Tuesday 12

"CONTROL OF THE MIND," excerpts from Sen. Kennedy's open hearings held to investigate ethical implications of research in field of mind control, KPFA, 12:45 p.m.

COUNTRY JOE McDONALD and His All Star Band, Alice Stuart and Snake, and the Liberty Hill Aristocrats, benefit for SF Women's Center, Glide Church, 330 Ellis, 8 p.m., \$3 donation.

TV COVERAGE of Watergate hearings: KRON, KPIX, and KGO alternate days live, 7 a.m. on; KQED, videotape, 8 p.m. on; Radio, KQED FM, and KPFA, live, 7 a.m. on, wrapup of key witness testimony, KPFA, 7-9 p.m.

***SLIDE SHOW ON ABORTION** and self-examination for women, District Health Center, 1490 Mason, 7:30 p.m.

Wednesday 13

LUTHER TUCKER, John Lee Hooker's flashy former lead guitarist,

B

Sand Dunes, 3599
BENEFIT FOR PA
Defense Committee
sabotage in time of
ing, Victory Light
Gold, Fix Theater,
Jose, 8 p.m., \$2 ad
"BIRDBATH" and
Question," two new
Intersection, 756 U
\$1.50, every Wed. i

Thursday 14

"REVOLT OF THE
episode from the o
radio serial, KSFO,
WOMEN'S NIGHT
Intersection, 756 U
8 p.m., every Thurs
"TECHNOLOGICAL
program of totally a
yon Cinema, SF Art
Chestnut, 8:30 p.m.

Friday 15

TENNIS FANS: Ma
tational Tennis Tou
every Friday, Golde
Club, 370 Drumm,
lunches available.

MURIEL INNISS,
Bill Hollis on piano,
feehouse, 2041 Lar
p.m., 75¢.

OAKLAND CHESS
School, 10th/15th,
every Fri.

DONOVAN croons
munity Theatre, Mil
692-2921, \$4-\$6.

Saturday 16

***TRACK AND F**
by Rec. and Park D
lays, long jump and
Stadium, 9:30 a.m.

***"HOW TO REPA**
an SF Bicycle Coal
structs, Ortega Lib
2:30 p.m.

JAZZ EXTRAORD
up of masters inclu
pie, Art Blakey, Ma
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"FABRIC INTO SC
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3-D forms on foam
Crafts Cooperative,
Berk., 10 a.m.-3 p.
9TH ANNIVERSA
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6th St., 8 p.m.-mid

Sunday 17

***OAKLAND SYMP**
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Grove, 19th Ave./SI

THE G.L. BEDFOR
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4 p.m.

Bay Guardian Calendar

Through June 23

By Vicki Sufian

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CHENOWETH
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WORMS, an
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7 p.m.

music and poetry,
on, 397-6061,

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CLUB, Franklin
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ONY ORCHES-
Grove with a pro-
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dward, Stern
at, 2 p.m.

GOSPEL SPEC-
rch, 2041 Larkin,

"THE MIDNIGHT SPECIAL," Leon Bibb, Bill Monroe and the Blue Grass Boys and Mike Seeger in songs from the steam locomotive era, KQED, channel 9, 8 p.m.

"IDATS OF INDONESIA," slide show and talk about the dyeing and weaving process of Indonesian Islands textiles, Fiberworks, 1940 Bonita Ave., Berk., 548-6030, 8 p.m., \$1.50.

FATHER'S DAY CONCERT: After giving him the perennial pair of Sox gift take him to hear Old First Chancel Choir in performance of Brahms, Faure, Peeters and Monnikendam, Old First Church, Sacramento/Van Ness, 4:30 p.m.

LOTS OF JAZZ all this week (June 17-20) at the Berkeley Community Theater, including Kenny Burrell, Herb Ellis, Dave Brubeck, Cecil Taylor and Chick Corea, for details: 635-7800, \$5.50-\$7.50.

RAMBLIN JACK ELLIOT, stories and folksy songstering, from a master, Inn of the Beginning, Old Redwood Highway, Cotati, (707) 795-3481.

EAST BAY GAY FESTIVAL, Lake Merritt, Oakl., noon-6 p.m.

GAY ROLLER Skating Contest, Jackson's Restaurant, 2237 Powell, for time and details call 362-2696.

Monday
18

"DANCE AS A SPIRITUAL EXPERIENCE," series of dance events sponsored by Genesis, Intersection, 756 Union, 7-8 p.m.

FORUM ON RENT INCREASES AND Evictions, includes "Break & Enter," a film about the NY squatters movement, speakers from Tenant's Action Group, All Saints Church, 1350 Waller, 8 p.m., 668-3735.

FLETCHER BROTHERS, INC., good dancing music, Lions Share, 60 Redhill, San Anselmo, 454-9856, every Mon., \$1.50.

Tuesday
19

"IN SEARCH OF SOUL: the Story of C. G. Jung," a film, Potrero Library, 1616 20th St., 7:30 p.m.

"LENNY," the excellent Broadway play based on life and using some skits of Lenny Bruce, Bimbo's, 1025 Columbus, lower priced previews, today-Thurs., \$5, 8:30 p.m.

"THE CHAN-SE WAY," Cantonese cooking lessons brought into your home, KQED, channel 9, 8:30 p.m.

Wednesday
20

***LEW PORTER** and his trio, free-form jazz, improvised Indian music, musical discussions follow, Exploratorium, 3601 Lyon, 563-7337, 8 p.m.

***"CREATIVE CROCHETING:** Creating Shapes and Forms for Wall Hangings and Garments," demonstration-lecture, Excelsior Library, 4400 Mission, 7 p.m.

BRING SOME MACRAME CORD or twine and learn basic knots for making a plant hanger, Eureka Valley Library, 3555-16th, 7:30 p.m.

GAY ARTISTS EXHIBIT, Emmaus House, 1618 Shrader, 8 p.m.

COMMANDER CODY and His Lost Planet Airmen return for a good old time, The Boarding House, 960 Bush, 441-4333, thru Sun.

BUDDY GUY and Jr. Wells, bring you five nights of the blues, Keystone Berkeley, University/Shattuck, 841-9903, thru Sun.

Thursday
21

"REMBRANDT," a BBC production on the last 27 years of the Dutch master's life, KQED, channel 9, 8 p.m.

Friday
22

"EVOLUTION OF A YOGI," film about Ram Dass (formerly Richard Alpert) and Raja Yoga, and "Year of the Communes," filmed at and examining nine different communes, Gresham Hall, Grace Cathedral, 1150 California, 526-6403, 8 and 10 p.m., \$3.50.

"REVOLUTION IN MASS MEDIA '73," print and broadcasting journalism experts speak on Women in the Media, Washington control, cable TV, speakers include Earl Caldwell, NY Times, Bruce Bruggmann, the Guardian, Marilyn Baker, KQED, California State U., Hayward, 884-3605, thru Sun., \$25.

QUEER BLUE LIGHT videotape show, includes tape of Gay Rights Platform presentation (and rebuttal) at 1972 National Democratic Convention, SIR, 86-6th St., 8 p.m., donation.

Saturday
23

***"HOW TO IMPROVE YOUR TENNIS,"** a tennis professional will give tips and show a film on the 1971 U.S. Open Tennis Championship, Ortega Library, 3223 Ortega, 2:30 p.m.

***FUCHSIA FREAKS:** Fuchsia Society Flea Market Plant Sale, Hall of Flowers, Golden Gate Park, 7th Ave./Lincoln, 10 a.m.

***"BLACK EXPERIENCE DAYS,"** family-community picnic with live entertainment and free refreshments, noon - 5 p.m., Elmhurst Park, 98th Ave., Oakl.

SOULFUL SPECTACULAR with Stevie Wonder, Staple Singers, Freddie Hubbard, and others, Oakland Coliseum, 635-7800, 8 p.m., \$5.50-\$7.50.

GAY FREEDOM DANCE, live bands, California Hall, 625 Polk, 8 p.m., \$2.

***GOOD DAY** to hike to the top of Telegraph Hill to check out the view. The Farmer's Almanac says today will be clear and sunny.

***BERKELEY MIME TROUPE**, most trenchant in the East Bay, June 23, 8:15 p.m., Live Oak Theatre, Shattuck/Berryman, Berkeley.

MASTERPIECES of Danish Cinema, "Gertrud" and "Danish Village Church," 7 p.m., \$1, SF Museum of Art, Van Ness/McAllister.

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: June 15; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

*NO ADMISSION CHARGED



Theatre Flamenco click-step their way into Lone Mountain College Theatre, June 9 through June 17.

Weekend **7-10**

"SUMMER DANCES," presented by The Bay Area Dancers, Live Oak Theatre, one block north of Rose on Shattuck Ave., Berk., 849-4120, 8:15 p.m., Fri.-Sat., donation.

WESTWIND INTERNATIONAL FOLK ENSEMBLE, an excellent ethnic dance group, authentic costumes and instruments of Spain, Ireland, Hungary, etc., McKenna Theatre, California State University, SF, Fri.-Sat., 8:30 p.m., Sun., 2 p.m.

***NORTH BEACH PHOTOGRAPHIC ART FAIR**, exhibits, acrobats, jugglers, clowns, fire eaters, Washington Square Park, Powell/Columbus, 9 a.m. - 5 p.m., Sat.-Sun.

THEATRE FLAMENCO, a lively, dancing singing troupe, Lone Mountain College Theater, Turk/Anza, Sat., 8 p.m., Sun., 2 p.m. thru June 17, \$4.50 general, \$2.50 students.

"THE BOYFRIEND," a campy, all-male musical comedy production, The Village, Columbus/Lombard, 346-5841, Sat.-Sun thru June 17, Fri.-Sun. thru June 24, \$3.50 and \$5.50, 9 p.m. **VAN MORRISON**, incredibly fine singer in a rare club appearance, get there early, Lion's Share, 60 Redhill, San Anselmo, 454-9856, Sat.-Sun., 8:30 and 11 p.m., \$3.50.

JOY OF COOKING and The Fletcher Brothers, good down home show, Keystone Berkeley, University/Shattuck, 841-9903, Fri.-Sat.



Junior Wells and Buddy Guy, at the Boarding House, June 12-17, at Keystone Berkeley, June 20-24.

Weekend **14-17**

"BLACK GIRL," by J. E. Franklin, performed by West Coast Black Repertory Theatre, Live Oak Theatre, one block north of Rose on Shattuck, Berk., 849-4120, 8:15 p.m., donation, Fri.-Sat.

UPPER GRANT AVENUE STREET FAIR, arts and crafts displayed on Grant Ave. closed to traffic between Vallejo and Filbert, go early, very crowded, 10 a.m.-6 p.m., Sat.-Sun.

"NOSTALGIC REVIVALS of Classic 1950s TV Part II," includes You Asked For It, You Bet Your Life and Elvis on Steve Allen Show, Firehouse Theatre, 1572 California, Fri.-Sun., 7, 9:45 p.m. and midnight, \$1.75.

BLUE GRAVY, with Nick Gravenites, a fine blues-rock band, Inn of the Beginning, 8684 Old Redwood Hwy., Cotati, (707) 795-3481, Fri.-Sat.

"BRECHT ON BRECHT," staged cabaret style, with songs of Brecht and Weill and Brecht and Eisler, Company Theater, 2314 Bancroft, Berk., 893-5345, 8 p.m., Fri.-Sat.

RAHSAAN ROLAND KIRK, some of the most innovative jazz ever, on a variety of horns, sometimes two or three simultaneously, Keystone Corner, 750 Vallejo, 781-0697, Thurs.-Sun., and June 12-17.

FRANSHELL'S: Brotherly Love, Tues.-Sat. 101 Parrott, San Leandro, 357-7333.

RAINBOW SIGN: Abbey Lincoln, June 8-10. 2640 Grove, Berk., 545-6580.

PENINSULA

ROUND HOUSE: Sweet Pickins, Thurs.-Fri. 2655 El Camino, Santa Clara, 296-1224.

TOWN AND COUNTRY: Elvin Bishop, June 8-9; Sons of Champlin, 15-16; Jessie Collin Young and Jerry Corbitt, June 22-24; Hwy. 9, Ben Lomond, 336-8820.

BEACH HOUSE: Grand Slam, Tues.-Sat.; Toby Troy and the Shades of Sound, Sun.; Everyday People, Mon. 1875 S. Norfolk, San Mateo, 341-2661.

BALKAN VILLAGE: Louis Gundunas, Wed.-Sun. 4898 El Camino Real, Los Altos, 968-7251.

MUNICIPAL MARINA: Delivery, Wed.-Sat. Harbor Blvd., Redwood City, 364-2848.

FRIARS: Lickin Stick, Wed.-Sat. 4101 E. El Camino Real, Palo Alto, 493-8130.

ODYSSEY ROOM: Herbie Squirrel, Tues.-Wed., Sun; Hope, Thurs.-Sat.; Heyden Project, Mon. 790 E. El Camino, Sunnyvale.

Concerts

JOEL GRAY, June 7-10, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 364-2550.

HERMANN LE ROUX, Baritone, June 8, 8 p.m., SF Conservatory of Music, 1201 Ortega, SF, free.

"SUMMER DANCES," performed by the Bay Area Dancers, June 8-9, 8:15 p.m., Live Oak Theater, Berryman/Shattuck, Berk., 849-4120.

"SOURCES," June 8-9, 8:30 p.m., Lesser-Oakl. Dance Theatre, 4226 Park, Oakl., 530-6611, \$3/\$2 students.

TOWER OF POWER, Chambers Brothers and Sons of Champlin, June 8-9, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

"A NIGHT AT THE Opera," presented by Merritt College Prometheus Symphony Orchestra and Opera Theater, Oakl. Ballet and other guest artists, June 8-9, 8 p.m., Oakl. Aud. Theater, 10 Tenth St., Oakl., 531-4911.

WESTWIND INTERNATIONAL Folk Ensemble, featuring 45 dancers, musicians and vocalists, June 10, 2:30 p.m.; June 8-9, 8:30 p.m., McKenna Theatre, SF State Univ., \$3/\$2 students.

PACIFIC WINE with works by Haydn, Reicha and Mozart, June 8, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

THEATRE FLAMENCO, Spanish dance troupe, June 9 and 16, 8 p.m.; June 10 and 17, 2 p.m., Lone Mountain College, 2800 Turk, SF, 921-3886, \$4.50/\$2.50 students.

AN EVENING OF Quadrasonic Sound with works by John Cage, Tony Gnazzo, John Payne and Morton Subotnick, June 9, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

JUANITA ORIBELLO, classical guitar, June 9, 8 p.m., First Unitarian Church of Berk., 1 Lawson, Kensington.

POPULAR OPERA, June 10, 4:30 p.m., Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

VAN MORRISON, June 10, 11 p.m., Record Plant, Sausalito and broadcast live, radio station KSN (95 FM).

MUSIC FOR FLUTE and Piano with Donmenico Zipoli, Michael Haydn, Jean Emanuel Aubain, Paul Hindmith and Pierre Revel, June 10, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

BACH'S MASS IN B Minor, June 10, 7 p.m., St. Ignatius Church, Fulton/Parker, SF.

MICHAEL MURRAY, organist, June 10, 5 p.m., Grace Cathedral, SF, \$1.

DIONE WARWICK, June 14-17, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 364-2550.

DONOVAN, June 15, 8 p.m., Berkeley Community Theatre, Milvia/Allston Way, 692-2921, \$4-6.

COUNTRY JOE

McDonald, Alice Stuart and Snake and Liberty Hill Aristocrats, June 12, 8:30 p.m., Glide Memorial Church, 330 Ellis, 431-7767, \$3.

ELVIN BISHOP, Roy Buchanan and James Cotton Blues Band, June 15-16, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

NEW MUSIC CONCERT of Chamber Music, June 15, 4 p.m., Hertz Hall, UC Berk. campus, free.

YALE GLEE CLUB, June 15, 8:30 p.m., Grace Cathedral, SF, \$3.

"CINDERELLA," performed by the SF Ballet, June 16, 24, Opera House, SF, 751-2141.

EAGLES AND KING Crimson, June 16, 8 p.m., Berkeley Community Theatre, Milvia/Allston Way, 692-2921, \$3.50-5.50.

MUSIC FOR SOLO HARP with Hoyce Rosenfield, harpist, June 16, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

COMMANDER CODY AND ASLEEP AT THE WHEEL, June 9, 8 and 11:30 p.m., Fox Theater, 345 S. 1st St., San Jose, 998-5868, \$3.50 adv./\$4 door.

JOY OF COOKING, Victory Light Opera Company and Fool's Gold (benefit for Pat Chenoweth Defense Committee), June 13, 8 p.m., Fox Theater, 345 S. 1st St., San Jose, 652-1702, \$2 adv./\$2.50 door.

GEORGE CLEVE and the San Jose Symphony, June 17, 3:30 p.m., San Jose Civic Aud., free.

WOMEN'S BENEFIT DANCE, music by Eyes, June 9, Bethany Methodist Church, 30th/Sanchez, SF.

BELLY DANCING and a Paul Masson wine tasting party, benefit for YWCA's Western Addition, June 8, 5-7 p.m., YWCA Residence Club, 940 Powell, SF, 921-3814, \$4.50/\$7.50 couple.

KENNY BURRELL, Roy Buchanan, Robben Ford, Herb Ellis, Jim Hall, Mary Osborne, Joe Pass, Suggie Otis and T-Bone Walker, June 17, 8 p.m., Berkeley Community Theatre, Allston Way/Milvia, Berk., 635-7800, \$4-6.

G. L. BEDFORD GOSPEL Special with Marietta Harvis, June 17, 4 p.m., Fellowship Church, 2041 Larkin, 776-4910, \$2.50/\$2 students.

SONS OF CHAMPLIN, June 17, 11 p.m., Record Plant, Sausalito and broadcast live, radio station KSN (95 FM).

LILI CHOOKASIAN, Metropolitan Opera Mezzo Soprano, June 17, 2:30 p.m., Marin Aud., San Rafael, 472-3500.

OAKLAND SYMPHONY, Harold Farberman, conducting, June 17, 2 p.m., Stern Grove, 19th/Sloat, SF, free.

SONG CONCERT with Jan Schmidt, soprano, and Christopher Salocks, accompanist, June 17, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

CARMEN McRAE, Dave Brubeck Trio, Gerry Mulligan and Darius Brubeck Ensemble, June 19, 8 p.m., Berkeley Community Theatre, Allston/Milvia, 635-7800, \$5.50-7.50.

CHICK COREA and Return to Forever, Gil Evans Orchestra and Cecil Taylor, June 20, 8 p.m., Berkeley Community Theatre, Allston/Milvia, 635-7800, \$5.50-7.50.

MARGO FONTEYN with the London Ballet, June 20, 8:30 p.m., Marin Aud., San Rafael, 472-3500.

JAZZ AROUND THE BAY, Harbor Boat cruise with Heritage Hall Band, June 21, 4 p.m., SF; 8 p.m., Oakl., 635-7800, \$6.

DIZZY GILESPIE QUINTET, June 21, noon, SF City College, free; June 22, noon, Laney College, 900 Fallon, Oakl., free.

STEVIE WONDER, Staple Singers, Louis Ballson Big Band, Freddie Hubbard, Rahsaan Roland Kirk with the Heritage Hall Band and Esther Phillips, June 22, 8 p.m., Oakl. Coliseum, 635-7800, \$5.50-7.50.

BEAUTIFUL DAY, Jynvester and the Hot Band and Dr. John and the Night Tripper, June 22-23, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

GLADYS KNIGHT and the Pips, B.B. King, Dizzy Gillespie, Charles Mingus, Billy Paul and Herbie Mann-David Newman, June 23, 8 p.m., Oakl. Coliseum, 635-7800 \$5.50-7.50.

TRIO BEL CANTO, June 23, 8 p.m., Hall of Flowers, San Mateo Co. Fairgrounds, 25th/Delaware, San Mateo, 583-3989, \$6.50.

DIZZY GILLESPIE, Art Blakey, Sonny Stitt, Mary Lou Williams, Kai Winding, Al McKibbin with James Moody and Jon Hendricks, June 16, 8 p.m., Masonic Hall, SF.

MIDDLE EASTERN FOLK and Classical Music, Ishmael, Kanun (Turkish harp), Ut (Turkish lute) and Saz; also Vincent Delgado, Darbuka (Turkish drum), June 22, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/1.50.

Theatre

"XXXXX," performed by the Gallery Theatre Company, June 7-10, 14-17, 8:30 p.m., Neighborhood Theatre, Haight/Buchanan, SF, 626-2824, \$2.

"THE BOY FRIEND," June 9, 10, 16, 17, 22-24, performed by the Yonkers Production, Village, Columbus/Lombard, SF, 346-5841.

"LENNY," opens June 22, 8:30 p.m., previews June 19-21, 8:30 p.m., Bimbo's 365 Theatre Club, 1025 Columbus, 474-0365, \$4-8.

"EL GRANDE DE COCA-COLA," previews June 20, opens June 25, Basin St. West, 401 Broadway, SF, 781-0280, \$3-6.

"SCANDAL," opens June 15, Berkeley Repertory Theatre, 2980 College, Berk., 845-4700.

"BLACK GIRL," performed by the West Coast Black Repertory Theater, June 15-16, 8:15 p.m., Live Oak Theatre, Shattuck/Berryman, Berk., 849-4120.

"THE WING," Thurs., Intersection, Union/Powell, SF.

"AUTO-DESTRUCT," Fri.-Sat., midnight, Wed., 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"JIMMY BEAM," Thurs.-Sun., 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

PITSCHER PLAYERS, Fri.-Sat., 8:30 p.m., Intersection, 756 Union, SF, 956-0252, \$1.50.

"GOD . . . OR HOW EVOLUTION TRANSFORMED THE CHOCOLATE BAR," performed by the Intersection Players, June 15-16, 8:30 and 10 p.m., Mustard Seed, 3145 Fillmore, 931-1713.

"THE BLACK TRIO," June 7-9, 8:15 p.m., College of Alameda, Pocket Theatre, 555 Atlantic, Alameda, 522-7221, \$1.

BODACIOUS BUGGER-RILLA, black street theater group, June 15, 8 p.m., Merritt College, 12500 Campus Dr., Oakl., free.

"THE TELEPHONE," performed by the Fine Arts Guild, June 11, 8:30 p.m., SF Jewish Community Center, 3200 California, 346-6040.

"OUR SISTERS ARE PREGNANT," June 7-23, 8:30 p.m., Wabe Theatre, Lone Mountain College, 2800 Turk, SF, 665-6343.

"MARY-CLEERE SINGS for Her Supper with Robert Bendorff A La Carte," performed by the Shorter Players, June 8-9, 8:30 p.m., June 10, 3 p.m., Trinity Methodist Church, 2299 Market, SF, 626-9348, \$2/\$1.50 students.

"NOSTALGIC REVIVALS of Classic 1950's Television" (Part I) June 7-11, 7 and 9:45 p.m., and midnight Fri.-Sat.; Part II, June 15-17, 7 and 9:45 p.m., midnight; Firehouse Theatre, 1572 California, SF, 862-8860.

"BUTTERFLIES ARE FREE," June 15-16, 22-23, 8:30 p.m., Palo Alto Community Theatre, 1305 Middlefield, Palo Alto.

BERKELEY MIME TROUPE, June 22-23, 8:15 p.m., Live Oak Theatre, Shattuck/Berryman, Berk., 849-4120.

Films

POWELL CINEMA: "Bedazzled" and "Take the Money and Run," June 7-8; "Charlie" and "Jenny," June 9-10; "The Goldiggers" (1935) and "Footlight Pa-

rade," June 11-12; "Ned Kelly" and "Alice's Restaurant," June 13-14; "Hell in the Pacific" and "What Happened Aunt Alice," June 15-16; "The Wrong Box" and "Alcatraz Island," June 19-20; "The Damned" and "Summer Tree," June 21-22; "Who's Afraid of Virginia Wolf?" and "Rain People," June 23-24. 39 Powell, SF, 781-9639, \$1, 11 a.m.-5 p.m.; \$1.25 after 5 p.m.

MIDNIGHT MOVIES: "Keep on Rockin," June 9; "Gimme Shelter" and "Semi-Truck," June 16; Erotic Cinema-Grove Press, "Andromeda," "Paint," "Fuses," "Psychomontage," "Buried Treasure," "On the Beach" and "Naughty Nurse," June 23. Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.50.

CENTO CEDAR: "After the Thin Man" and "The Adventures of Sherlock Holmes," June 7-9; "To Have and Have Not" and "White Heat," June 10-13; "Return Engagement Roberto" and "Barkles of Broadway," June 14-20; "Before the Revolution" and "La Salamandre," June 21-July 4. 38 Cedar, SF, 776-8300.

CANYON CINEMA-THEQUE: "The Tragic Diary of Zero," June 7; "Allures, Cosmos and Meditation," "World, Permutations and Tantra" and "Meditation," June 14; "Whitney Commercial, Cels, Crocus, Jefferson Circus Songs," "A City Trip" and "Bowl," June 21. SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.50.

INTERSECTION: Nickettes and "Spare Change," "Zally's Film," "Super Nude," "Electricity," "Love Letters," "Ralph's Buddy Day" and "Mike Angels Private Eye," June 10; "One A.M.," "The Cure," "The Rink," "Easy Street," "The Count" and "The Pawnshop," June 17. all shows 6, 8, and 10 p.m. 756 Union, 397-6061, SF, \$1.

SF MUSEUM OF ART: "Hunger," "Asta Nielsen" and "The World's Smallest Performers," June 7; "The Ballad of Carl Henning" and "Oh, To Be On the Bandwagon," June 8; "Broken Blossoms," June 10, 2 p.m.; "The Case of the Missing Clerk," June 12; "The Tar Dealer" and "Re: Lone," June 15; "The Mysterious Lady" and "The Devil is a Woman," June 17, 1:30 p.m.; "Ditte, Child of Man" and "The Wedding of Palo," June 19; "Gertrud" and "Danish Village Church," June 22. Films 7 p.m., unless noted. Van Ness/McAllister, \$1.

PACIFIC FILM ARCHIVE: "Breathless" and "Charlott Et Son Jules," June 7, 7:30 and 9:30 p.m.; "Dear Irene" and "Capriccio," June 8, 7:30 p.m.; "Hunger," June 8, 9:30 p.m.; "The Mysterious X" and "The Furthest Outpost," June 9, 4:30 p.m.; "Give God a Chance on Sundays" and "A City Called Copenhagen," June 9, 7:30 p.m.; "The Ballad of Carl-Henning," June 9, 8:30 p.m.; "The Golden Clown" and "Asta Nielsen," June 10, 4:30 p.m.; "The Case of the Missing Clerk," June 10, 7:30 p.m.; "Oh, To Be On the Bandwagon" and "The World's Smallest Performers," June 10, 9:30 p.m.; "The Parson's Widow" and "Thorvaldsen," June 11, 7:30 p.m.; "Re: Lone" and "Bjorn Winblad," June 11, 9:30 p.m.; "The Master of the House" and "The Danish Village Church," June 12, 7:30 p.m.; "The Tar Dealer," June 12, 9:30 p.m.; "The Day of Wrath," "Oh, To Be On the Band Wagon" and "The World's Smallest Performers," June 13, 7:30 p.m.; "Dear Irene" and "Capriccio," June 14, 7:30 p.m.; "Gertrud," June 14, 9:30 p.m.; "Thunder Road" and "Blues Like Showers of Rain," June 15, 7:30

and 9:45 p.m.; "A Streetcar Named Desire," June 16, 4:30, 7:30 and 9:45 p.m.; "Tout Va Bien," June 17, 4:30, 7:30 and 9:30 p.m.; "Thursday's Children," "O Dreamland," "Everyday Except Christmas" and "The Singing Lesson," June 18-19, 7:30 p.m.; "The Sporting Life," June 18, 9:30 p.m.; "If," June 19, 9:30 p.m.; "Oh, Lucky Man," June 20, 7:30 p.m.; "The Barefoot Contessa," June 20, 7:30 and 9:45 p.m.; "Judo Sage," June 22, 7:30 and 9:30 p.m.; 8th International Tournee of Animation, June 23, 4, 6, 8, and 10 p.m. University Art Museum, 2621 Durant, Berk., 642-1412, \$1.25.

GATEWAY CINEMA: "Modern Times" and "Twentieth Century," June 7-12; "Susan Lennox, Her Fall and Rise" and "Liberated Lady," June 13-19; "On the Town" and "Babes in Arms," June 20-26. 215 Jackson, SF, 411-3353.

155 DWINELLE: "The Adversary," June 21, 7 and 9:30 p.m., UC Berk. campus, \$1.25.

OAKLAND MUSEUM: "An American Summer" and "A Night at the Opera," June 22, 8 p.m., 40 Oak St., Oakl., \$1.50.

MERRITT COLLEGE: "The Big Deal on Madonna Street" and "Les Miserables," June 7; "Interlude" and "You're a Big Boy Now," June 14; "The Tiger Makes Out" and "Cat Ballou," June 21; films 7 p.m., Cafeteria, 1250 Campus Dr., Oakl., free.

FOOTHILL COLLEGE: "Antonio Das Mortes" and "Valentine De Las Sierras," June 8, 8:30 p.m., Appreciation Hall, campus, Los Altos Hills, 75e.

DE ANZA COLLEGE: "2001: A Space Odyssey," June 15, 8 p.m., De Anza-Flint Center, Cupertino, \$1.

COLLEGE OF ALAMEDA: "King of Hearts," June 12, 7 p.m., Little Theater, Alameda High School, 2200 Central, Alameda, 522-7221, ext. 313, free.

NORTHSIDE THEATRE: "The Wild Child" and "The Night of the Hunter," June 7-13; "The 400 Blows" and "Jules and Jim," June 14-20; "Walkabout" and "Black Orpheus," June 21-27, 1828 Euclid, Berk., 841-2648.

STANFORD: "The Third Man," June 8, 8:30 and 11 p.m., Tresidder 281, campus, Palo Alto, \$1.

SURF: "The Harder They Come," June 7-27. Irving/46th, SF, 664-6300.

SF PUBLIC LIBRARY: "In Search of Soul; the Story of C.G. Jung," June 12, noon, Main Library; "Metropolis," June 12, 7:30 p.m., Potrero Branch; "Movin' On," June 13, 1:30 p.m., Golden Gate Branch; "Mark of Zorro," June 13, 1:30 p.m., Visitation Valley Branch; "Way Out West," June 14, 3:30 p.m., Parkside Branch; "The Rink" and "Jitney Elopement," June 19, noon, Main Library; "Tokyo Olympiad" and "The Redwoods," June 19, 3 and 7:30 p.m., Parkside Branch; "In Search of Soul: the Story of C.G. Jung," June 19, 7:30 p.m., Potrero Branch; "Great Moments in Tennis" and "Through the Grand Canyon by Boat," June 19, 2:30 p.m., Visitation Valley Branch; "Disaster at Dawn," "San Francisco" and "Fatty and Mabel View the SF Exposition," June 19, 7:30 p.m., North Beach Branch; "Black History: Lost, Stolen or Strayed" and "My Childhood," June 20, 7:30 p.m., Western Addition Branch, free.

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Books & Writers

Edited by Merrill Shindler

The Big World of the Small Press

By Dennis Koran

(Dennis Koran, a Bay Area poet, founded Panjandrum Press in 1971.)

Small presses and independent publishers, major keystones of the flourishing Bay Area literary community, exist in uniquely large numbers in just a few areas of the country, clustered mostly here and in New York. But the small press phenomenon is nothing new. Such literary giants as William Carlos Williams, W. B. Yeats, Anais Nin, James Joyce, Gertrude Stein and Henry Miller among others began by publishing their own works. For them, as for today's small local writer/publishers, the major motivating force is simple: large publishing companies, whether through ignorance or pressures to produce books that sell (and sell big), tend to reject or ignore much of the literary talent around.

The result, in a region like San Francisco with many more authors and poets than the traditional publishing market would ever handle, is individual attempts to get the literature before the public.

The big problem, of course, is cost. An average small publisher press run is 1,000 books of about 70 pages each. Excluding production, labor and payment to the authors, average costs for such a job run about \$550 (paper, supplies, typesetting and binding). Of the \$2 average selling price of such a book, 80¢ goes to the bookstore leaving \$1.20 per book to cover the author/publisher's living expenses and (hopefully) profit. Since it may take three years to sell those 1,000 copies, small press people traditionally end up in odd jobs, commercial printing or a totally different field of work to support their habit.

There is some grant support from government, foundations and private sources, but in this country support for the arts tends to go much more for the flashy, big projects (opera, symphony, big performing arts centers) than to individual, relatively unknown writers.

So much for the problems. In the Bay Area, the combination of a large writing population, a sizable audience for these writers and a number of bookstores which will carry small press publications has made it possible for record numbers of independents to flourish (the total is always fluctuating; see list at end of this story for a broad sampling). I've chosen 10 local presses which represent some of the major publishing trends in the area.

Shameless Hussy Press exemplifies presses with an explicitly political focus: it was founded in Hayward in 1970 by Alta, a woman poet, with the primary purpose of publishing other women poets involved in the Women's Liberation movement. Shameless Hussy's books are produced on mimeo or offset press, inexpensive to buy (75¢ to \$1.50) and for the most part quite good. The major characteristic running through all the works is the vigor and feeling with which they express their political/personal messages.

Pat Parker, for example, in her book "Child of Myself" writes:

To think second
to believe first
a mistake
erased by the motion of years

i, woman, i
can no longer claim
a mother of flesh
a father of marrow
I, Woman must be
the child of myself.

And Alta, in her "No Visible Means of Support,"



Photo by Peter Vilms

Dennis Koran of Panjandrum Press

deals with problems and feelings facing women during marriage and after divorce:

the cord doesn't snap
i've been waiting for a clean break
& there isn't any.
i hate being lonely.
i hate love not being strong enuf
to overcome lives of pain . . .

Shameless Hussy publishes almost solely women, though one collection ("Remember Our Fire") includes poems by women and three men. The one exception in which the press has published a man alone is Paul Mariah's "Personae Non Gratae," describing prison life:

In prison, I begged to
Become
A barber. To learn a skill,
To take care of my head.
They
Wouldn't let me, instead
I taught & taught their demand.
Still
I have no trade & cannot teach.
My untrained hands forever try
To live
Without their hate . . .

Other fairly recent books from Shameless Hussy include "Watch Out, Brother—I'm Here" (a collection of Women's Liberation poems by Heather), Alta's "Letters to Women" and "Dear Sky" by Susan Griffin.

More broadly political is the San Francisco Community Press, established in 1971 at Project Artaud. The Community Press workers (particularly active in this collective group now are Dennis Nowlen, Marnie Samuelson, John Bodine) aim to print books for community groups—farmworkers, anti-war coalitions, the Third World.

A specialty of the Community Press is authors whose books are written for certain other people, such as a book by black students for themselves. The book list ends up being very diverse, including titles such as

"Third World Women," "Film Catalogue," "Poems of a Long Distance Runner" and "Big Sky."

With one of its books which had a large special-interest audience—"How to Fix Your Bike"—Community Press neatly solved the distribution hassle by selling more than 50,000 copies to bike dealers, who gave the book away free with new bikes.

Mother's Hen, a San Francisco press formed just a year ago, is political primarily in its collective structure. Like the Community Press, it tries to break away from the restrictions of the traditional publishing business. The collective has about six core members, though the number fluctuates with each publishing project. The group's raison d'être is "that commercial editors and publishers have been a destructive force in bringing poetry to the public because they are guided by the profit motive rather than by the concern for the quality and growth of a poet."

To combat this, Mother's Hen uses no editors, and each publishing venture—whether a book or the group's magazine, "Gypsy Table"—is financed by equal contributions (usually \$15-25) from each poet involved. Each does an equal amount of work.

The quality of "Gypsy Table" is surprisingly high, with works by people such as Peter Kastmiller, Louis Cuneo, Phyllis Speros, David Hoag, Dirk Kortz, Edward Mycue and Judith Abrams. Here's an excerpt by Irving Molbach:

Not standard
but invisibly slanted
to my mind
she has her own way
a personal beauty.
The still closeness of a blessing.
Or is she right?
Look at her
Look at her move away through halls and images . . .

Upcoming books from Mother's Hen include David Hoag's "The Robber's Cook" and Louis Cuneo's "Haiku Revisited," an updating of haiku, plus a special edition of "Gypsy Table" with writing by inmates at Folsom Prison.

Another type of small press, totally different from those specializing in political content/collective structure, is the press concentrating on fine printing, treating each book as a work of art. Two local examples are Cranium Press, started by Clifford Burke and Holbrook Teter, and Grabhorn-Hoyem, Edward Grabhorn and Andrew Hoyem.

Both use handset type and print on old letterpresses, higher quality but slower and more expensive than mimeo or offset. The result is beautiful books, but there are a couple of serious stumbling blocks—for example, the beauty of the book often outweighs the literary content, and people may be reluctant to buy a book which is nice to look at but not worth reading.

Cranium has largely avoided this risk, but faces another, convincing people to pay the \$3 price the press needs to break even. It's hard enough for a regular small publisher to sell out a press run of a cheaper book; the finer quality ("at no point are these books hacked out," says Clifford Burke), higher price ones face a tougher selling job.

To overcome this problem, Burke is now considering publishing both a limited and a trade edition for each book Cranium puts out. Ideally, then, collectors would help support the press, while a wider audience would still buy the books at a lower price. Recent books from Cranium include Gary Snyder's "The Fudo

Continued on page 23

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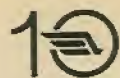
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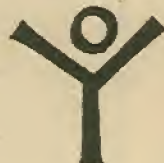
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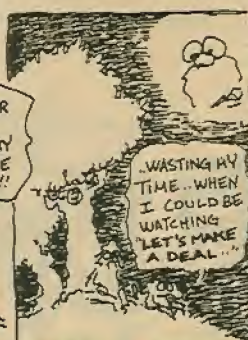
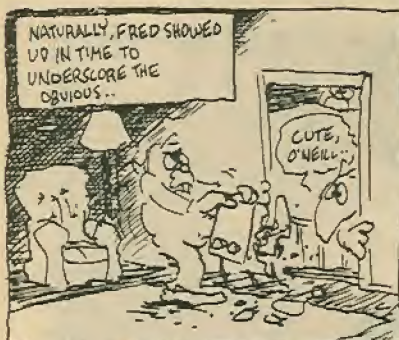
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A COMSTOCK
EDITION



Continued from page 21

Trilogy," printed in three colors throughout; a book of early plays by Michael McClure; and soon to come out, Gino Clays Sky's "Sweet-Assed Angels, Pilgrims, and Boogie-Woogies." Burke has also, incidentally, published an enjoyable book of his own poems, "Griffin Creek."

Panjandrum Press, which I started in late 1971, is one of those presses which tries to find a middle ground between form and content, not expending all its resources on fine printing, but also trying to give a beautiful format to good literature. Like most small press founders, I started Panjandrum as a way of publishing my own poetry and of publishing primarily unknown writers whose poetry and prose I liked.

Besides straight publishing, Panjandrum has tried to provide a forum for Bay Area writers through weekly poetry readings last year and a ten-week workshop taught by five poets. Our first publication, a poetry magazine, included an lp record with the poets reading their own works as printed in the text. As a selling point, we included well-known writers (Allen Ginsburg, Robert Bly) along with relative unknowns (David Bullen, Patrick Todd, Lloyd J. Harriss). With the record, it was possible to present the sound and the rhythm, as well as the words, of the poetry.

Coming up in mid-July will be the second issue of the magazine, about 200 pages plus a cassette tape. Among the poets will be Eugene Ruggles, Shirley Kaufman, Jack Micheline, David Guss, Nellie Hill, Ruth Weiss, Harold Norse, plus a special section on New York poet Frank O'Hara.

Books already published by Panjandrum range over a wide variety of poetry styles, from surrealism (a la Breton and friends) to Black Mountain (a la Olson or Creeley) to Traditional (a la Yeats or Eliot). In the works is "Andy," a long narrative poem by Robert Gluck, and "Sillycomb," a novel by Hunce Voelker.

Another small press with a general orientation is Thorp Springs in Berkeley. Founder Paul Foreman has taken on the big distribution problem in a real do-it-yourself fashion: twice a year he and his wife, Foster Robertson, drive around the Northwest and sometimes across country selling books to any bookstores or individuals willing to buy. The sales sometimes only finance the trip, but at least it's a good way to get around.

Foreman wants to print books written either by unknown younger poets or by older writers he feels have been wrongly neglected. Like other presses, he produces a variety of publications—the books of poetry plus broadsides (one-sheet works, generally only one or perhaps two writers), chapbooks (5-25 pages of poetry or prose, often sold on the streets for 50¢-\$1), novels and plays. Thorp Springs also puts out "Hyperion," a good, if sometimes uneven magazine, about three times a year. One of Thorp Springs' novels, Eugene Nelson's "The Bracero," has received much critical acclaim.

Finally, a brief word about two other presses, one small and new, the other very established. The small one is an example of the most basic kind of independent publishing: it is Neon Sun, run by Clive Matson out of his basement in Berkeley. Matson's book "Hero-in," designed by his wife, has simple, elegant illustrations and poetry extraordinary for its precision and depth in describing the drug experience.

Kayak, on the other hand, is an example of a small press which has successfully carved out a regular existence, becoming one of the most important smalls in the country. Editor George Hitchcock, who started the influential San Francisco Review of Poetry and was heavily involved in the old SF beat scene, now runs his press out of a cabin near Santa Cruz. His magazine, "Kayak," has been printing poetry with a surrealist tinge for eight years now, with poets like Robert Bly, W. S. Merwin and Robert Peters.

That's a look at some representative Bay Area presses; see page 27 for a more complete directory. The average small press will put out something like five or six books a year, and there are a number of bookstores scattered all around the area which carry these books. Among them I'd recommend in particular The Paperback on Polk in SF, also Cody's, Moe's and Serendipity in Berkeley and City Lights in SF. □

Those Who Chase the Wind: "185" Anthology

By Jerry Kamstra

(Jerry Kamstra is a Bay Area freelance writer. He participated in the salon at 185 Marina Blvd. and will appear in "185.")

"185" is printed in an edition of 1,000 and already bookstores and people all over the country who have heard of it are clamoring for copies. The book came out on June 3. It costs \$3.95 and can be ordered from P. O. Box 339, Grant Avenue, SF, Ca. 94113.

History is full of literary and artistic salons, places where people of artistic intent gathered to build confidence, share wine and words, create books and paintings, movements and legends. Most salons are the work of one dynamic individual, sometimes slightly mad, more often genuinely benevolent. I think of Gertrude Stein and Silvia Beach in Paris, and Mabel Dodge Luhan in Taos, three women whose salons were major factors during the literary and artistic renaissance in the first three decades of the century. The salons formed around these women because they provided a place where people could gather, and because they had money to spend on art.

For the past 12 years such a salon has functioned in San Francisco, outside the underground literary establishment. Like the salons of Paris and Taos, the house at 185 Marina was nourished by a woman—Alix Geluardi, a dynamic woman, poet, priestess, housemother, cook, collector, editor and now book publisher.

Alix Geluardi, born in Alberta, Canada of a beautiful mother and an oilfield wildcat/gambling father, is a gambler herself when it comes to those she believes in. When she came into a large sum of money after the death of her mother, she bought a house at 185 Marina Blvd. and opened it to a diverse group of poets, painters, artists, rebels, rabblers, madmen and just plain hangers-out. For years on end Alix was the only source of nourishment, both mental and physical, for a whole phalanx of artists and writers who, while eating her food and sleeping on her floors, covered her walls with their poems and pictures and lamentations.

"185" is an anthology of that house, produced with the last bit of Alix's money. In it are the work of 78 people, more than 300 pages of poems, prose, drawings, photos, woodcuts and sketches carefully prepared and printed on a small press in Alix's basement by Tom Vaughan. "185" is, as Alix's introduction says, "An anthology of poetry, drawings and human statements by friends who lingered moments at 185 Marina, a gathering place during the North Beach/Haight Ashbury movement of the '60s... these poems have been picked up on the wind, inside Jasper Alley, Washington Square, jail, The Dante, The Stockton, The Maria, The Riviera. They have been scrawled on bits of paper in Gino and Carlo's, The Coffee Gallery, Vesuvius, and one by Micheline on an old paper bag in Cafe Trieste... They have been brought to the house and left there as tokens of human payment, gifts..."

Included in the anthology are some poets and artists who are destined to become major figures in the literary/artistic renaissance of the '70s: Peter LeBlanc, Sate, Michael Bowen, Kaye McDonough, Harold Norse, Jack Micheline and Wayne Miller. Also included are some well-known names: Robert Creeley, Bob Kaufman, Lew Welch. The anthology serves as a memorial for two people: Frank Sears, a poet, who was killed at 29 at the height of his powers in a 1967 automobile accident; and Stuart Jahnson, an artist who was stabbed to death in Gino and Carlo's bar in North Beach. Frank Sears is represented by a number of poems and fragments, all that remains of his work, and Stuart Jahnson by calligraphic drawings.

The last piece in the anthology demonstrates Alix's method of inclusion. When the "Question Man" of the SF Chronicle asked her "What can ruin a romantic interlude?" Alix answered: "I've had so many ruined. I have loved only wanderers and searchers. The dream-



Calligraph by the late Stuart Jahnson

er and the artist and their quest for truth always seems to get in the way of something permanent. I always fall in love with visionaries. But if I could change, I wouldn't. I only wish my son and I had both found someone who wanted to tackle both."

After Alix's answer appeared in the paper more than 25 convicts from various prisons wrote her letters. The last poem in "185" was written by Paul C. Kelly, from Folsom prison. It reads, in part:

i live among you now/
watch when you sleep/
sometimes i follow
a hunted mind into
its dream/

guard your dreams
i come from a place
of hungry forests &
rebel mountains.

—Folsom Prison
November 17, 1970

POEM

i know though love is long on lust
and passion drowns in finny seas
the Sampson-Stone of my distrust
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—Frank Sears
(1939-1967)

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Neil Cassady's 'First Third'

By Lennard Davis

"The First Third and Other Writings"
by Neil Cassady (City Lights: 1972)

It was not quite like the barbarian invasions of Rome when the freaks and hippies of our time swept through the basements, bathrooms, parks and halls of America leaving behind their spore of exuded drugs, flower petals and guru dust; but, for certain people, it meant the end of life as they had known it.

As in any good invasion, the lines separating the opposing camps were drawn with a fair amount of clarity. Yet there remained, as there always does, a certain no-man's land occupied by those of confused allegiances, along with some outright traitors, a handful of merchants and various other purveyors of mysterious arts.

The Beat Generation probably falls into the group of confused allegiances. They had popped bennies and smoked dope before most of these infatuated flower-children had taken their first multiple vitamin. They had hitched cross-country enough times to wear down some of the better-travelled two-lane black-tops.

They understood what it meant to be hip, because they brought that word onto the lips of the younger generation. But, as time passed, they watched the youth of America take to new drugs, take to the roads and create a language that made their own words change meaning and even pale into a dictionary of stale smoke, signifying antiquity. Coffee shops folded, head stores flourished.

To be Beat was to be nowhere. It is sad to watch boxers grow old, radicals grow conservative, baseball players become corporation executives. But, it is much more profoundly sad to watch people who represent a certain kind of vitality—usually associated with youth—lose that force by their aging. We always look to those few who never do: Henry Miller and Picasso kept going, shifting down a few gears, but still going.

When one reads Kerouac's "On The Road," what is particularly seductive is the insistence of these men on their youth. By "youth," I do not mean a child-like quality, but rather a certain absence of defeatism; the constant desire to try and win; and a faith in each other.

It is now 20 years since Kerouac, Ginsberg, Cassady and Burroughs were on the road, and time, the most insistent of authors, portrays them somewhat differently now than they appeared in Kerouac's book. Drugs, sex and constant movement—combined with cosmic speculations, car stealing and mysticism—seem to go as well with a paunchy, greying man in his 50s... as knickers go with a giraffe.

Fortunately, some Beats have managed the transition between the '50s and the Age of Aquarius. Ginsberg, poems in hand, became one of the sages of the new era, gray-beard hair adding only to his veneration. Ferlinghetti held down the production end with City Lights Bookstore and Press, media being the main artery of the acid age. Burroughs will always be of another time—somewhere between neolithic and millenium; Kerouac and Cassady are dead, thus avoiding the problem for the moment.

To find one of the true "originals" of the beat generation, look to "The First Third and Other Writings," a collation of the unpublished writings of Neil Cassady. This hop-head of speediness, sheer electricity, and life force was the whirlwind that caught up all the beats in his frantic spider-energy. One watched him ping-pong across the U.S. in Kerouac's "On The Road" under the name of Dean Moriarty. He died in 1968 in Mexico, still going strong. "The First Third" is essentially part of an autobiography which was unfinished at his death, and it only extends from the ages of about five to nine. The book also includes fragments of stories and letters by Neil Cassady to Jack Kerouac and to Ken Kesey.

Even with this meagre collection—most of which one imagines to have been roughly written and unrevised—there is no problem in sensing the strength and youth, in the best sense of the word, of this man. There are no endless, uncentered philosophies, political observations or complaints of being lost. No sneaking grudges concealed beneath compliments; just an interest in his own life, his friends, his cities and his cars. The last letter in the book, dated 1965, describes his trip across country, making friends, swapping cars, and repairing them with raw egg (an ingenious way of fixing a leaking radiator)—and there is the sense that he is not doing anything different from the way he would have in the '50s. He has managed the transition between the cultures by just hanging on to life—which, in the end, is probably the only way to do it.



Neil Cassady and Jack Kerouac,
"The Dharma Bums"

The autobiographical part of the book is the most interesting as far as I am concerned. It is mainly about Neal when he was five-nine years old. What is amazing is that the reader is not at all bored—considering that, for most people, the recounting of experiences from these times would be incredibly and minutely uninteresting.

But writers like Proust, Dickens, or Claude Brown have taken childhood and made it art (perhaps, we all sense that this time was the most artistic time, in terms of discovery of our lives—but few convey this). I particularly think of "Man-Child in the Promised Land" by Claude Brown for a parallel to Cassady's novel. Both men tell the stories of their childhood, and how they lived on the border of what is criminal in our society. We must always remind ourselves that when he stabbed a boy in Harlem, Claude Brown was only 9, or that when Neal Cassady was bumming his way on boxcars he was only 6.

Neal was son to a bum-and-wino father whose love and goodness was unique, though filtering through the fumes of uncontrollable alcoholism and a weak and succumbing personality. As a child, Neal lived in flop houses, hotels for vagrants, on boxcars, in junk yards and on the road. The relish with which he tells the story, his love for each detail piled on detail shows that no matter what his life, he could never stand back and say it was bad. He takes his place among the tradition of picares and assorted gamins of the gutter—such as David Copperfield, Simplicissimus or even Malcolm X.

Cassady's style of writing is very unusual but powerful. His phrase is almost stiltedly traditional, yet he punches in authenticity. For some reason, I think of the cover of "The First Third." It is a photograph of Cassady and Kerouac, arm in arm in a position that is almost an exaggeration of friendship, loose hands thrust into tight denim pockets—in Cassady's eyes there is a direct honest stare and a straight glance, yet through all—a shade of posing, as if for a formal 19th century portrait. There is a consciousness that the camera is present, and that the glance will be preserved in the album for the children. Yet, the formality of the picture, strangely, will convey the secret madness of the life in a bare and conscious suggestion. There is a quote from Kerouac in "Scenes Along The Road," a book of pho-

tos of the Beats, in which he says:

"I realised these were all the snapshots which our children had lived—smooth, well, ordered, stabilized-within-the-photo lives and got up in the morning to walk proudly on the sidewalks of life, never dreaming the raggedy madness and riot of our actual lives, our actual night, the hell of it, the senseless emptiness..."

And so, knowing that a photograph demands a pose, Cassady's biography uses, in the same way, a very traditional—almost elegant—style of writing—then crams into the line the muscle and energy. Cassady jams the line with superabundance of detail, as if the sentence could not carry enough information for his racing brain. He has to charge it up with adjectives and inversions of syntax to fit his whole world in. For example, he awakes in the morning:

"... and from under the unwashed blanket stuck my alert head into our room's nippy air... Turning from the breath's smell out of his [father's] drink-swollen face, I eased my naked self off the creaking cot with shivering quietness."

Cassady has the talent of hitting on just the right kind of puzzle with which one's childhood mind tortures endlessly. What child has not experienced the plight about the lettering at the foot of his father's barber chair which said "THE O A KNOX CO." Little Neal never being sure if it was supposed to be "Theo. A. Knox Co." or "The O. A. Knox Co." Or again, he was unsure for a while if a person who was a "fruit" was one who went about sniffing the bicycle seats of little girls.

As with all childhood stories, there are the traumatic moments which stick in the brain like road signs through the fog. Cassady is good at describing them. We have Harold, the spastic brother of a girlfriend, who is etched in disgusting detail as

"a horrible looking person that frightened even when I got as used to him as I could and considering how he incessantly slobbered over himself through caked brown yellow fangs weakly embedded in ever-receding gums and dragged his scuffling foot and paw—small wonder that I was afraid to stand too near him."

Someone once took a survey of American men and asked what the two things were that they did best. As one might guess, the first was making love; the second, driving cars. Cassady was very hung-up on cars and trains. By his own estimate, he owned about 500 cars at his 26th birthday—all gained by stealing. Large parts of his letters talk very technically about cars and trains, and several fragments of writing are about a mythical race-driver who never gives up. The thing that I like about Neil Cassady is that he is like his cars.

He can scrap one thing and go to another, and it does not matter particularly what car he is driving to make him think about how he is doing. In his last letter of the book he winds up driving a broken-down '55 Studebaker (ten years old, then) which had very little power. But it does not matter because at heart Cassady is the mythical all-American racing driver. He writes: "I didn't let a damn one of them get past me in the long run & by adroitly switching lanes very few, one or two a mile, I'd say, got by me in the short haul; so there!"

That is the child-Cassady speaking through the man. It is all pretty simple; the idea is to win; you do not question the stakes or the reasons. He is still proud (you can hear it in his voice) as he recalls that he could do 35 to 40 chin-ups when he was seven years old, and, with objection in his voice, he tells us that he could have done more but the overhead basement pipe was too thick to get a good grip. There is no sense of giving up with this man.

One mainly regrets that there is not more of this book. "First Third" (of his life) was only barely begun. Cassady, aware of this, writes, "Events in themselves no more interesting or important than are, even to me, any of those child-dull ones yet told and which, like they, are put down mainly to get on..." In the rush of getting on, Cassady died, and we must content ourselves with the ashes from that burnt-out life. □



Poetry in the Schools: Write it Yourself

By Don McClelland

(Ed. note: The selections below of student poetry and teachers describing their classes are quoted from "Poetry in the Schools": California #1/October 1972. Subscriptions are available. The Poetry Center, CSUSF, 1600 Holloway, SF, Ca. for \$1.50 per issue.)

It's an outrageous, almost subversive idea, this concept of poets going into the junior high schools and high schools of the Bay Area and Northern California. Poetry, after all, defeats the high school strategy of silence, that pedagogic plot through which students are whipped into submission under a mountain of gerunds, participles and William Makepeace Thackeray. As Stephen Vincent, project coordinator of the CSUSF-sponsored Poetry in the Schools project, says: "The best poets in our program create a space where kids can express their life concerns without fear of putdown or devaluation."

The Poetry in the Schools project grew out of the old Pegasus program in which local poets would go to the schools to give a reading followed, if time permitted, by an academic lecture. No participation on the part of the students—just passivity and boredom.

Then, in 1971, the Poetry Center of CSUSF received a federal grant of \$20,000 matched by the SF Board of Education, and Poetry in the Schools was born.

Under this program a school must ask to participate. The most usual format has a poet from the school's area coming in to teach one day per week for 10 weeks. During the poetry sessions the regular class teacher sits in, but generally does not participate.

The poets in the Pegasus program had been received by the students as something akin to TV shows, good shows perhaps but somewhat removed—hence, the new approach. In schools where students were often turned off to poetry and by extension to the value of language, a system of involvement, a "doing" program, was evolved, with the students actually trying poetry exercises, learning to create.

"Start writing your masterpiece at 13, rather than waiting for an MFA or until you're 40."

—Stephen Vincent



Photo by Rob Nilsson

Poet-teacher Barbara Gravelle, center, and student, left

The flower so beautiful
and the apple so sweet
and orange so much water.

—by Shirley, student at Washington Grade School, Berkeley

Shirley Kaufman, poet-teacher at Ygnacio Valley High School, describes a session with one of her classes:

"We start by hearing one girl read a poem about loneliness—only she never gets to the center of it—we don't feel it. The class begins to criticize her—I don't say a word. I just let them tell her what's wrong. They say all the things they've been hearing from me (that's nice!). And then she says, 'Loneliness is inside me.' Great! Going back to Roethke and his description of 'inner nervousness': I ask what does it feel like to have loneliness inside you.

"She's thinking. Don't think, I say. Don't censor. Say the first thing that pops into your head, even though it seems strange or silly. She says, 'I feel like a can of soup after the soup is poured out.' Marvelous! Now we all begin to catch fire. 'Loneliness is going to a dance stag,' someone says—and it keeps rolling on.

"Now I have them take pencils and paper and write for five minutes starting with one line in their heads: 'Loneliness is inside me...'

"Every class should involve joy."

—Stephen Vincent

"When they're reading their poems, or someone else's, it's open time—they're free."

—Jack Marshall, poet-teacher

Barbara Gravelle, poet-teacher at Point Arena and Geyserville Elementary Schools describes her class warm-ups:

"At the beginning of each class we would go through exercises such as two-person collaborations of dreams, wishes and lies, as well as free association word lists, one one kid leading off and saying his word and the second kid writing it down along with his first associative response to it. We also did freaky grocery lists, recipes and color poems as exercises."

At Polytechnic High School, when Thulani Nkabinde's class started talking about what ever became of Sly Stone, Thomas Ruffin wrote:

What happened to Sly?

Huh, who knows, to give a damn,
nobody.

Hey, I see a man, a half man
half for he's high, on the job.
On the job, flying and dying.
Snorting the blow, shooting the shit.

Ah, man, I see a trip.

Trip so far, can't get back

Trip so far, falling

can't get up

Trying to get up

help him.

Do anybody know why.

Huh, who knows, but should give
a damn.

Stop tripping, stop-stop-stop!

Tripping and falling, flying and dying,

Don't flying, Don't don't don't!

For you froze too long,

too long.

Now he's gone, gone, gone

Too bad Sly, you weren't

Slick not to O.D.

What happened to Sly

Flying high never trying trying

freezing on the blow

O.D. O.D. O.D.

Thomas and many other students respond to their poet-teachers with work that centers heavily in the experience of their cultures—Black, Brown, and Oriental. At Mission High, poets Roberto Vargas and Alexandro Murghia stoke their students' imaginations with Curtis Mayfield, La Raza literature, Victor Cruz, and their own great poetry plus Chicano music and dance. Roberto and Alexandro are opening their students up to their own vital cultures, making that cultural experience the primary material for poetry. But this approach is like the others as well as unlike. It tries to open, to free, to liberate. Poetry is the expression; the impulses and materials come from everywhere. Alexandro puts on dance music when a class is mute. "If you can't get them talking, get them shaking," he says. Amen. □

We began because of a book: GIFT OF PLACE

It is better to begin to publish when you have something that needs saying rather than to decide to become a publisher and then cast about for something to say. We had a photographer in the family and when Margaretta Mitchell's "Gift of Place" came together, it was natural at the time (though risky) that we should publish it ourselves.

Just four years ago, this poignant photographic view of place and childhood and roots came to life. With it began our reputation for fine photography and as we moved out of the upstairs bedroom to the factory loft at 149 Ninth Street, we have learned a bit about the business of making fine books. We now have 18 titles and hope to tell you about them in the weeks to come.



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The Occult

By Mickey Friedman

Horatio: *O day and night, but this is wondrous strange!*
Hamlet: *And therefore as a stranger give it welcome. There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy.*

Hamlet

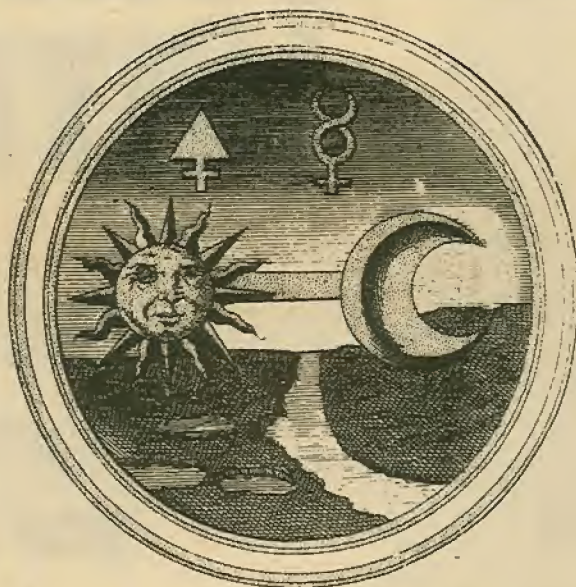
In Lewin's Metaphysical Book Store, at 2664 Ashby Avenue in Berkeley, I ran into a musician named Buddy. Buddy plays with Freedom Bank Password, the house band at the Museum of Conceptual Art. Freedom Bank's music is based on astrological principles—the distances between planets related to color and harmonics.

"The occult is the study of incomprehensible things by using comprehensible analogies," Buddy said. "Metaphysics is really a ten-thousand-year-old system of psychology." Buddy's "comprehensible analogies" take many forms—astrology, the I Ching, various systems of meditation, palmistry, the Tarot—and many people have seriously chosen to follow one of these paths.

Why? Michael Fagan, part-owner and manager of Shambala Booksellers, believes interest in the metaphysical comes from a person's attempt to re-orient his existence. "When Shambala opened, in 1968, we were reaching a peak of faddism inspired by drugs and the breakdown of the establishment," he says. "Now, people have realized that to get anything out of this, they have to stick with it. A primary aim is to develop consciousness, but there's the side of conscience, too. You can't just scan the universe with psychedelic ecstasy. Somehow it has to develop into a meaningful mode of life."

The Bay Area's metaphysical bookstores offer a number of resources to those who are involved in this developmental process. Lewin's, where I met Buddy, has a free metaphysical discussion group on Thursday evenings from 8-9:30 p.m. You can also take an astrology class there—\$25 for seven sessions. The store is the home of two metaphysical cats, one black and one gray, and carries a large selection of astrology books and supplies (forms for casting horoscopes, mathematical tables), theosophical books and treatments of different religions. Lewin's also has the staples—posters, vegetarian cookbooks and Tarot cards.

Shambala Booksellers, 2482 Telegraph in Berkeley, has a nice, low-key atmosphere. As you walk in, there's an alcove where you can buy herbs, exotic teas, nuts, and the like. The bookstore itself is oriented to the more serious works on metaphysics. I noticed a Sanskrit-English dictionary and several commentaries on and versions of the Bible, along with the Eastern religions, yoga and alchemy. One of the most appealing aspects of Shambala is the low wooden benches pro-



vided for patrons to sit on and read. They have Chinese coins for the I Ching.

Allied with Shambala Booksellers is Shambala Publications, 1409 Fifth St. in Berkeley, which, according to the catalogue, is "dedicated to exploring and mapping man's inner world, and to expressing creatively the potential of man's inner evolution, through the medium of books of quality." They publish handsome volumes, and if you're interested in metaphysics you should take a look at their list. Spring titles include "Passion of Judas," a mystery play by Carlos Soares, "Dharmas Without Blame," a work on Tibetan Buddhism by Chogyam Trungpa and "A Strange Story: An Alchemical Novel" by Edward Bulwer Lytton. Shambala also publishes "Codex Shambala," a quarterly newsletter of book reviews and lists of books available at the store, along with order blanks. Subscriptions are \$1 per year.

There's no lack of metaphysics and the occult in San Francisco. For starters, visit the Metaphysical Center and Bookstore at 420 Sutter. Located on the second floor, the Center has not only a bookstore but an art gallery (The Fourth Dimension Gallery), several lecture halls and a shop selling items made in metaphysical communes, candles, crystal balls and amulets. The bookstore is extensive (two rooms) and well-arranged. Some titles that intrigued me were "Nostradamus on Napoleon," "Color Healing," "The Influence of Pluto on Human Love Life," and "The Astrologer Looks at Murder." There's also the obligatory Edgar Cayce and lots of Tarot cards.

The Metaphysical Center publishes "The Center: A Metaphysical Magazine," a monthly costing 35¢ (\$3.50 for a year's subscription). The May issue has articles on the Tao, macrobiotics and the planet Pluto, as well as several recipes. The magazine's centerfold section gives a schedule of the Center's extensive program of classes and lectures. "How Universal Energies Work Through the Automatic Nervous System," "ESP Development"

and "Metaphysical Herbology" are a few of many topics. Prices vary from free to around \$2 per session to \$20 or so for a course. Also, there are readers at the Center, if you can figure out what you want read—your palm, the Tarot, your astrological chart, or your past life.

Not far from the Center is The Metaphysical Astrological Town Hall Bookshop, at 345 Mason (second floor). A section of the store is set aside for lectures, and when I was there an astrology talk was in progress. I didn't find out much about the Town Hall, because as I looked around, the proprietor, noticing that I was writing in a notebook, told me the store wasn't a library, that the books were there for sale, and that I wasn't to write down titles and publishers. Maybe it's a nice place if you can cope with those vibes.

"Trance lectures" are occasionally scheduled as part of the regular Friday night lecture series at the Philosopher's Stone, 4042 24th St. Frank Rath, the store's owner, explains that the lectures are delivered by medium Ivan St. John while in an unconscious state. St. John makes contact with his spirit-teacher, Tony, and Tony speaks through St. John about spiritual development, concentrating on how the present is affected by the past. After the lecture, St. John gives psychometry readings as long as the trance lasts. Trance lectures are scheduled for June 1 ("The Midday Salutation: A Qabalistic Exercise") and June 29 ("The Practice of the Presence of God"). On other Fridays, and some Wednesdays, talks such as "A Clairvoyant Investigation of the Effects of Scents on the Subtle Bodies" and "The Range and Uses of Astrology" are offered. Lectures start at 8 p.m., and are \$3. A course, "An Introduction to the Qabalah," meeting June 11, 18, and 25, is \$20.

The Philosopher's Stone is not limited to metaphysical books, although it has a large offering. Also on the shelves of this pleasant shop are small but choice selections of mysteries, science fiction, and fiction. During June, the Philosopher's Stone will have an exhibit of ceramic sculpture by Brandt Larsen.

The stores mentioned above do not exploit the spine-tingling aspects of the occult, preferring to emphasize metaphysics rather than diabolism or witchcraft. The opposite is true of The Mystic Eye, 396 Broadway, which has an atmosphere calculated to make you feel Lucifer's sulphurous breath on the back of your neck. The lights are dim, and candles flicker over shelves lined with enough incense, unguents and candles to supply a dozen covens. Skull candles. Devil candles. Male and female image candles. Among other suspicious substances is a canister labeled "brimstone," with the further notation, "brings a demon when burned with charcoal." The Mystic Eye's price list includes dragon's blood incense and dove's blood ink. You can buy amulets, crystal balls and crucifixes there, too.

The back section of the Mystic Eye is The Oracle, a bookstore. The selection here is not as large as in the other stores I visited, since the display is more for eerie effect than for quantity. Some of the Oracle's books, black and dark blue bindings with gold lettering, look as if they came from an alchemist's library. I definitely recommend The Mystic Eye and Oracle for shivers. □

Small Press

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MICHAEL KINNEY, 31 Douglass, SF, Ca. 94114. 864-7020. Makes leatherbound journals, notebooks and albums.

RAMPARTS PRESS, Box 10128, Palo Alto, Ca. 94303. Contemporary politically oriented books.

REBIS PRESS/CAPRICORNUS/JOHN WEHRLE, 1200 Sunnyhills Rd., Oakland, Ca. 94610. 444-6370. Rebis Press (a poetry press), Capricornus (hand bookbinders) and John Wehrle (a Bay Area artist).

THE RED HILL PRESS/INVISIBLE CITY, 6 San Gabriel Dr., Fairfax, Ca. 94930. 454-8215. The Red Hill Press publishes a poetry tabloid, "Invisible City" and numerous books, both of translations and original work: Vallejo, Depestre, Sereni, Artaud, Thomas and an anthology of Los Angeles poets.

WINGBOW PRESS, 2940 Seventh St., Berk., Ca. 94710. Publishers of "Alcatraz Is Not an Island" by Indians of All Tribes, edited by Peter Blue Cloud. A document of the American Indian struggle told through prose, paintings, poems and photographs.

PANDA PRESS, Box 62-2, Albany, Ca. 94706. 848-7008. Most recent book: "Stockholm East."

PANJANDRUM PRESS, 99 Sanchez, SF, Ca. 94114. 861-5336. Publishes poetry, LP poetry record collections; holds workshops, readings.

PEACES AND PIECES BOOKS, 47 Crescent, Ca. 94110. 558-5786. A series of poetry pamphlets with minority poets, mostly Asian.

PLACE/NATURAL WONDERS, 855 High St., Palo Alto, Ca. 94301. 326-5545. Publications include: "Workingman's Guide," "Star Route 1," "See America First" and "Rogue's Gallery."

QUINTO SOL PUBLICATIONS, Box 9275, Berk., Ca. 94709. 549-1171. Publish Chicano literature, art, studies in the social sciences.

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FOUR SEASONS FOUNDATION, c/o Book People, 2940 Seventh St., Berk., Ca. 94710. For over a decade, Four Seasons has been publishing new writers of talent and vision.

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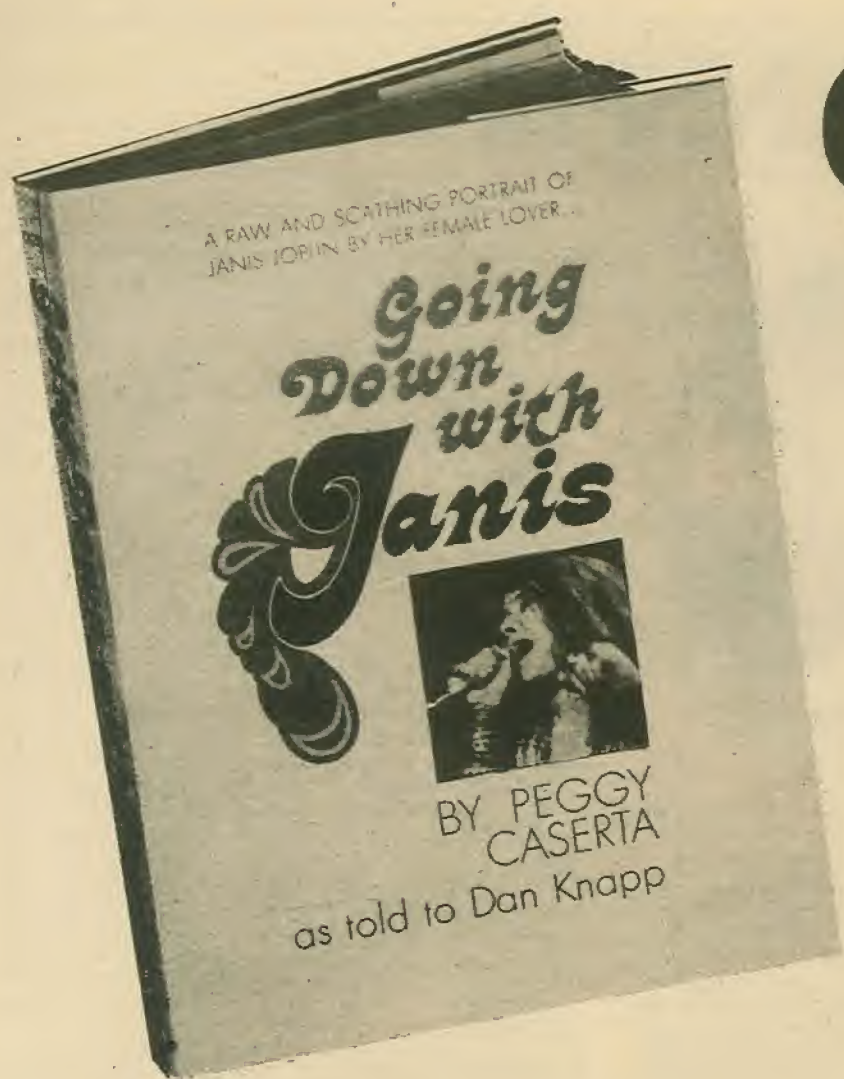
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Midsummer Night's Delight



Andrew Callahan and Ken Wilkenson in 'As You Like It'

"A MIDSUMMER NIGHT'S DREAM," *The New Shakespeare Company, free in Golden Gate Park near the Conservatory (off Kennedy Drive) every Sat. thru June, 2 p.m. with "As You Like It" on Suns. 2 p.m. Info. 771-5290. Free.*

The New Shakespeare Company scored a historic first, when I saw them June 2, performing "A Midsummer Night's Dream" to background music by Led Zeppelin. The music, emanating from the Kezar concert, could be heard clearly for a quarter of a mile in all directions including the pastoral Golden Gate Park meadow where the Shakespeare troupe attempts to perform.

Fortunately, the New Shakespeare actors have had years of practice shouting down dogs and airplanes with their strident, bawdy renditions of the Bard, and they were undaunted. Their production of "A Midsummer Night's Dream" is a great show, imaginative, irreverent—and free.

Not all Shakespeare can withstand the vicissitudes of park performances, though, and The New Shakespeare's repertory has been restricted to "Midsummer" and "As You Like It." In some way ways, that limitation has curious advantages. I've seen them do both plays so many times, the dramas take on a ritualistic character. Every year the casts change and as different people interpret the roles, the plays change, and with time the same dialogue can take on new and unexpected meanings. Last year, pre-Watergate for instance, Demetrius' line, "No remedy, my lord, when walls are so willful as to hear without warning," just passed right on by . . .

This year's "Midsummer" cast is uniformly excellent. In particular: Sandra Pappas as the gangly beset Helena; Ken Wilkinson in the dual role of Flute and the lovely bearded lady Thisby; and Kevin Gardner playing Lysander. Gardner has been with the company for years now and I've seen him play numerous roles in "Midsummer" from Puck to Theseus, always doing an amazing job.

New Shakespeare uses the park as its prop; the costumes are simple and the actors make their exits and entrances by leaping madly over and through the audience. Their "Midsummer" is joyous and imaginative, better in many ways than the artful, contrived, gimmicky version of the play The Royal Shakespeare Company recently performed here.

You can see "Midsummer" on Saturdays and "As You Like It" on Sundays in Golden Gate Park through June. As a park show, I prefer "Midsummer" but they're both fun.

THEATRE FLAMENCO, *Lone Mountain College Theatre, Parker St. ramp betwn. Turk & Anza Sts. Sats. June 9 & 16, 8 p.m. Suns. June 10 & 17, 2 p.m. Adm. \$4.50, students and children \$2.50.*

To start with Isa Mura, performing with Theatre Flamenco, is one of the best cantora/declamadora singers I've ever heard. Her husky, dramatic voice comes across like a mellow growl. She performs everything with energy and wisdom, a magnificent woman. But just about everyone in the company is equally good. Cruz Luna is a very fine flamenco dancer, likewise Miguel Santos, Adela Clara and the beautiful, sultry Dini Roman.

The long program includes some Spanish folk dancing and ballet, but flamenco predominates. It's an unusual evening because so many of the performers, including the musicians, have such great talent and character. They also enjoy watching each other perform, everyone on stage seems to

have a good time. A number of the dancers perform in nightclubs around the Bay Area and Theatre Flamenco's annual season is a kind of family gathering.

The opening night audience was pathetically small, far fewer than any visiting flamenco company would draw. Those who came expressed surprise at the group's lavish professionalism and excellence "considering all the dancers come from San Francisco . . ." Theatre Flamenco will perform Saturdays and Sundays through June 17, and I highly recommend it.

"BRECHT ON BRECHT," *The Company Theatre, 2314 Bancroft, Berk. Fri. & Sat. thru June 9, 8 p.m. Adm. \$2.50 gen., \$1.50 student. Info. 893-5345.*

"Since we seem to have landed in a battle, let us fight."

Bertold Brecht

The Company Theatre's current production of "Brecht On Brecht" owes more visually to the film "Cabaret" than to Brecht's conception of epic realism. Still, this worthy rendition is both entertaining and instructive, a combination Brecht would have approved.

The audience sits at candle lit tables, sipping wine, while the six performers—men in white face a la Joel Grey, women in net stockings and satin—slink decadently among them boozing, singing and reciting Brecht's powerful poetry. The effect is more vaudevillian than dramatic, but then "Brecht On Brecht" is not really a play. It's a very loose gathering of the poet's writings, a selection that changes with different productions.

The Company Theatre first performed the work in 1969, with a heavy emphasis on Brecht's political polemics. This time, the choices are predominantly musical, with poems and prose works interspersed between numerous songs by Hans Eisler and Kurt Weill. The mood fluctuates wildly throughout the forty selections, from the comic to the deadly serious. Jerry Roth's skillful direction brings the mass of material together into a kind of coherence, the only problem being that the performers' talents also vary.

Brecht is one of those rare writers who wrote great parts for mature women. The women in this production are too young, scrubbed and pretty to have experienced the hard living they sing about—the men offer more variety in age and physical type—but generally "Brecht On Brecht" is a good show.

"GOD . . . or HOW EVOLUTION TRANSFORMED THE CHOCOLATE BAR," *Errol Strider, The Intersection Players, at The Mustard Seed, 3145 Fillmore St. Fri. & Sat. 8:30 p.m. Thru June 9 and perhaps beyond. Adm. \$1.75. Info. 931-1713.*

Be forewarned: this play is about God, not chocolate. The local faithful, evidently inspired by "Godspell" and "Jesus Christ Superstar" have been practicing their guitars and taking harmony lessons. In "God, or How Evolution Transformed The Chocolate Bar" author Strider and three pinafored ladies sing and strum their way through such numbers as "Germ," the tale of a cold germ that caught a cold and prayed to you know who for respite. Unfortunately, the song isn't meant to be camp; just cute.

The performers are sweet and sincere, but I didn't have much trouble resisting their pious charms. □

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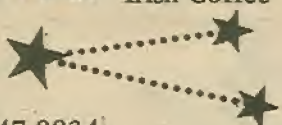
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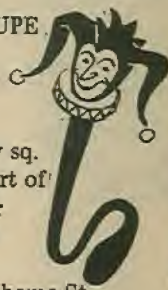
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Whose Show of Shows?



Caesar and Coca in 'Show of Shows'

"TEN FROM YOUR SHOW OF SHOWS,"
at the Bridge, 3010 Geary, 751-3212.

A few weeks ago, Pauline Kael, the New Yorker's film critic (whom readers of this column are probably tired of hearing about by now), spoke at Stanford, and almost the first question she was asked was "Whatever happened to movie comedy?" "It's on television," Kael replied. "All the best comedy talent has been working on television."

As if to prove her point, "Ten From Your Show of Shows" arrived in town the same week. This movie, which barely qualifies as a movie, consists of ten skits from the old Sid Caesar-Imogene Coca comedy hours, produced (as is the film) by Max Liebman, and it's very amusing. The skits range from pantomime (Caesar and Coca and Carl Reiner as figurines on an elaborate Swiss clock) to parody (a take-off on "This Is Your Life") to slapstick (a skit called "Slicking Up, in which Howard Morris, as a valet, literally runs circles around Caesar) to satire (a meeting of corporate directors at which the most important decision is, naturally, what to order for lunch).

The performers seem perfectly matched; it is apparent from the film that they must have a comic machine as finely tuned as the Swiss clock they portray. The skits are all well-written, and why not?—they are, after all, the "best" of a hit TV show that ran for five years. (The writers on "Your Show of Shows" included Caesar and Liebman, and Mel Brooks, and Neil Simon, and no doubt Reiner contributed a few things, although he didn't take up comedy-writing until the later series, "Caesar's Hour.")

Nearly every piece in this movie is a "classic," but maybe they are too classic. These skits have been revived to be admired as works of art, revived in the way that "A Streetcar Named Desire" has been revived in this, its 25th anniversary year. When was the last time you laughed at a work of art while you were admiring it? It's impossible to deny that a lot of skill and energy and intelligence went into these skits, and they are certainly several cuts above "Hee Haw," but the best current TV comedians—like Flip Wilson or Bill Cosby or Lily Tomlin—could probably stack up against "Your Show of Shows." These skits are good, but no better than, say, "Ten From the Carol Burnett Show" would be. (The Burnett show did a Sesame Street for adults a few years ago that was better than anything in the Caesar movie.)

"Ten From Your Show of Shows" blows the skits up way out of proportion—and it hurts even in the visual sense. One of the reasons TV is such a perfect medium for verbal comedy is that it doesn't matter much what a TV show looks like. If anybody tried to talk about the *mis-en-scene* of a TV show, we'd think he was crazy. (I'm afraid that any day now one of the local TV reviewers is going to start talking about the *mis-en-scene* of "Kung Fu," and I'll go crazy.)

TV is a performer's medium and a writer's medium; the video director is a nowhere man. Writers have become famous for their work on television—Paddy Chayefsky, for example, or Rod Serling, but who can name a famous television director? Give a talented performer some good lines—that's all we ask of TV, and when a really talented performer gets some really good lines—who could ask for more?

A lot of rubbish has been written in the trade press lately about how Julie Andrews had such a terrific show this past season and how the sachel of Emmys the show won proves it. Well, the show won seven Emmys all right, but who really gives a damn about the lighting design and the set design and the costume design, when the whole design is to get us to watch Julie Andrews? Julie Andrews is

a pain, and no amount of behind-the-scenes craftsmanship could have made her show entertaining.

Another TV show which got a lot of credit this past season was "Liza With A Z," and Bob Fosse got a lot of credit for his "brilliant" direction. (And an Emmy, too. Fosse, in fact, is the first person ever to win the Show Business Triple Crown, walking off with an Oscar, two Tonys, and two Emmys in the same year.) Fosse the director kept showing off his newly famous style—the zipping and zooming, the frenetic editing that made "Cabaret" such a beautiful movie, when all we wanted to see on television was Liza Minnelli going through the fancy footwork choreographer Fosse had "written" for her. The esthetic of television is to get the camera on the performer doing the right thing and to keep it there.

In "Ten From Your Show of Shows," Caesar and Liebman destroyed the whole esthetic of their TV comedy when they blew the kinescopes up to movie screen proportions. On the big screen, the skits look incredibly ugly, visually dead. Caesar and Coca seem to be performing in a vacuum. Coca's every tic and twitch are blown up to epic proportions, and Caesar's already exaggerated gestures look almost grotesque at times.

The intimacy, the delicacy of a comedy team working at top form is lost in the movie-size "Show of Shows," and this is the greatest loss because intimate teamwork is television's greatest gift to comedy. Television is the first medium since vaudeville that allows performers to develop the kind of perfect teamwork that was rarely possible in the movies. (Only in the early silents, when comedians were making two-reelers every week, was this possibility present in films, too.) Comic rapport is simply something that takes time to develop. (Some movie teams, especially Tracy and Hepburn, had rapport, all right, but it wasn't comic rapport.)

It takes constant work before comedy performers get the timing right and can react instinctively to a piece of comic business. TV allows performers to work together for years, as vaudeville did, and in some ways TV is a better medium for comedy than vaudeville because television audiences, seeing the performers run through their paces every week, develop an instinctive response, too.

Some shows, like "Laugh In," depend on the audience's instinctive recognition of a joke. Twenty years from now, what would someone think of "Laugh In" if they just got a few samples of its "best" moments in a movie compilation? Who would really know why Goldie Hawn was so endearing, or what "Here come de judge" and "Sock it to me" meant? (Imagine what a future audience would think if they were only shown a clip of Richard Nixon asking "Sock it to me?") Laugh In was nothing until audiences caught on to the joke, became familiar with the show's *stitch*—and when it became too familiar, the show was finished.

Part of the fun of the best TV comedy, especially of the sit-coms, is to watch the performers develop. My current favorite is the Mary Tyler Moore Show, and the reason I like it so much is that the more I watch it the better I feel I know the characters. (Maude and Archie are pretty funny, but to see them once is to know them completely.) When the MTM show started three years ago, Mary and Rhoda were stock characters—the pretty, sweet girl who got all the dates, and her tough, wise-cracking best friend. But especially during the past season, these characters have broken out of their stereotypes, and I really feel like I miss something (not much, I'll admit, but something) if I'm not home Saturday nights to watch the show.

Good, sweet Mary, it turns out, is the first TV heroine to stay out all night on a date, and Rhoda, the self-deprecating ugly duckling, won a beauty contest last season, on one of the loveliest comedy programs ever devised. Even Ted Baxter, the incredibly stupid newscaster on the Mary Tyler Moore show, broke out of his stereotype this season, although I'm not sure in his case the change was intentional. In one episode, Ted went on a news junket to Washington and came back to Minneapolis to report: "While I was in our nation's capital, I spoke with numerous Senators, Representatives and cabinet members. But there was one public official who refused to talk to me . . . Anything to hide, Richard Nixon?"

Our familiarity with the performers on a television show is crucial. We do have to feel like it's all in the family for a show to work right. The skits in "Ten From Your Show of Shows" are funny, but we're not part of them. They don't seem beautiful to us in the way that Carol Burnett and Harvey Corman or Jack Klugman and Tony Randall (on "The Odd Couple") seem beautiful. "Your Show of Shows" isn't our show of shows anymore. □

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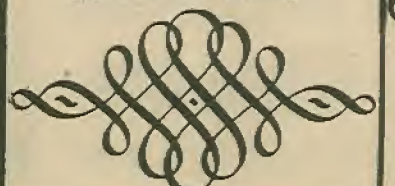
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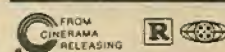
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for just an hour or so, and he or she could end up as the star in a tv commercial or that cute kid in a newspaper or magazine ad. Or a billboard. We deal exclusively with young people. If you have any youngsters and think they "oughta be in pictures," call us today for an appointment. One of our many clients may think they do, too!



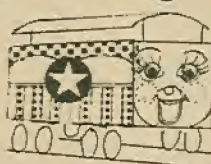
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Bay Guardian Business Directory

BECOME A HOUSEHOLD WORD

If you're a small business and you want to reach a lot of people without spending much money, try our Business Directory. For only \$4 per column inch (with a minimum four time placement, payable in advance) you can reach more than 80,000 informed, consumer-conscious readers every fortnight at the very head of our popular classified section. For further information and help in planning your ad, call Nancy at 861-8033.

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Lowest Prices in Town
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Free Estimate
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"Ovens are my speciality"
\$10.00 & \$15.00
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5,000 Used Discs
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classified advertisements

cheap!

The San Francisco Bay Guardian Classified is a regular feature. The classified gets results: you can find employment, rent a house or sell your Harley. Deadline for ad copy for next issue is Thursday, June 14, 5 p.m. (one week before publication). Enclose payment with ad. Check page 35 for our classified rates or call Nancy at 861-8033 for classified display rates. Free ads will be accepted for the following categories: Housing Wanted, Rentals, Share Rentals and Employment Wanted. Mail your ad to: The Bay Guardian, 1070 Bryant St., San Francisco, Ca. 94103. All classifieds are accepted at the discretion of the publisher.

PERSONAL

MASSEUR w/ 5 years of professional
exper. offers soothing massage in
your own home. Price based on ability
to pay, barter, exchange.
Michael: 648-1984.

WOMAN new to area eager to explore
outdoors with one who likes
to hike and knows area. 751-3344.

COMMUNES-Would like to work
w/ communes in developing group
work projects to make money.
585-6409.

BOYCOTT GRAPES! Boycott iceberg
lettuce! Boycott SAFEWAY!
Viva LA CAUSA! SI SE PUEDE!

MALE, Libra, 24, wants to meet
honest, single girl, pref. student, 18-
24, for relationship, no string attached.
Bernie: 340 Jones St. 2670, SF.

COMPLICATED, sensitive young
gay male musician/artist desires extraordinary,
creative friends, towards
sharing energy w/o exploitation.
534-3178.

FAIRLY STRONG woman tennis
player in late 30s wishes to meet
comparable partners for weekend
tennis playing. SF/Marin. 563-
7644, eves.

WELL, Bubbles let's live by the
book for yr. next 25 years. Happy
Birthday. Vex clamentis to amo.
(Amazon nation!)

EMPLOYMENT

IS THERE ANOTHER demon researcher/writer who can take development/Manhattanization issues and projects for the Guardian like Peter Petrakis has on PG&E and Madeline Nelson has on the banks? Lots of work, little pay. Send a note with interests, background to Bill Ristow, Bay Guardian, 1070 Bryant St., SF 94103.

LOCAL PUBLISHING company needs writers and artists on an occasional basis for our non-fiction books. Send name, etc. with short summary to P. O. Box 6820, SF 94101.

SLEUTH NEEDED in locating missing person, some detective exper. helpful. Write SF Bay Guardian, P.O. Box 31, 1070 Bryant St., SF 94103.

TEACHER-licensed co-op nursery school seeks qualified director. 648-1940/647-2848.

BERKELEY CREATORS ASSOCIATION Educational Foundation has positions open for artists and craftsmen to teach summer classes. The school-community enrichment program runs from June 25 to August 24. Classes will be held both at Whittier School and Tilden Park. Teachers will be hired for two-week sessions. The children's grade levels are kindergarten through third grade. If you are interested in learning more about the summer school-community enrichment program please contact 848-5713, Tuesday or Wednesday, 10-3 p.m., 2326 Shattuck Ave. in Berk.

SAN FRANCISCO VICTORIANA is interviewing qualified woodworkers with exper. in machinery. Interest in Victorian architecture necessary. 864-5477 for appointment.

PROGRESSIVE, YOUNG company w/proven product desires young people for sales work. We are alternative Meat Co. interested in reducing costs to the consumer. Contact People's Meats for interview. 387-8223.

PUBLIC AFFAIRS DIRECTOR: KPFA-FM, listener sponsored radio, seeks high energy person w/ diversified political interests and understanding of community groups and governmental agencies. Must be good organizer of staff and volunteers and administrator. Radio exp. important but not essential. Expect long hours and high frustration level. Minority and women candidates encouraged to apply. \$600/month. Send resume: Ms. Marvalee Wagner, KPFA, 2207 Shattuck, Berk. 94704. To start July. Deadline June 20.

BUSINESS DIRECTOR for excellent preschool: planned for Sept. 3 opening. Individual growth encouraged by warm and highly qualified man and woman. Interested SF parents: 285-0657.

DYNAMIC, high energy woman (23-32) to join our expanding advertising dept. We are looking for a groovy good natured lady who works well under pressure and would enjoy selling advertising in the Guardian. Contact Ms. Jackson at the Guardian: 861-9600.

HELP! There are piles to be filed and stacks to be stamped. The Guardian Subscription Dept. needs gregarious volunteers to help us every other Thursday. Be here when the paper comes off the press (hot!!) get a free copy and give us a few hours. Call Cecily: 861-9600.

WANTED: cook & attendant Sun. & Tues. evenings. Kevin: 648-6496.

Reach 80,000 people through the Guardian Classifieds!

WANTED: attendant for 22 yr. old quadriplegic weekends 10:30-4:30 p.m. Kevin: 648-6496.

TYPESETTERS!!! We need you to help set the Guardian. Good pay, warm working conditions, friendly folks. MUST have experience using IBM Selectric Composer. Call Jean at UN 1-9600.

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Many Jobs **\$650-\$750**
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SURRENDER. The universe is perfect. In it we have created 8 perfect positions for people who are interested in 1) providing solutions for ecology, 2) have a prof. business-like manner, 3) demonstrate a genuine liking for people 4) enjoy a job where they create what happens. Training in biodegradable products, comm., & alliveness will be provided for those selected. Attractive commissions plus bonuses. For an interview call 621-1379, Mon. thru Fri.

EMPLOYMENT WANTED

WOMAN, 30, M.A. Creative Arts, interested in P/T work: art projects, gen. office, research, teaching, writing, interviewing, light housework, childcare. Bonnie: 586-5823.

I NEED MONEY. In return I give you resourcefulness, imagination, responsibility, conscientiousness, even-temper. Sensayuma, good communication skills, maturity yet. Maury: 587-9712.

RETIRED LAWYER, 26, seeks employment F/T or P/T. B.S. in Bus. & Accounting; J.D. from Ivy League law school; Phi Beta Kappa. Open-minded, but unwilling to practice law. Ron: 285-9840.

FORMER PSYCH. MAJOR, male, 30, w/ many skills seeks any job that is challenging, can make use of my creativity. Michael: 648-1984.

TYPIST - exper., 65 wpm seeking p/t or temp. jobs. Charge \$3/hour. 282-3106.

MANUSCRIPTS WANTED. Typing, \$4/hr. Transcribing from cassettes, \$5/hr. Editing, \$6/hr. 17 yrs. exper. working w/ published writers in the Bay Area. 648-5356.

WANTED: food buying club members in Ingleside to work together to get lower cost food. Call 12 noon-8 p.m. Wink: 585-9547. Leave address and phone number.

MALE, 22, exper. at typesetting, paste-up art, photography. Degree in journalism, exc. at writing copy and proofreading. Want work in SF, casual atmosphere. Edward: 752-8623.

ARTIST-poet-beachcomber-mobile-maker-lover of children seeks summer commission near the ocean teaching and sharing. Will housesit, remodel, renovate; create a mobile; teach swimming, sailing, beachcombing creativity. Is broke, facing July 1 eviction, and responsible. Stephen Whidden, 2400 Ridge Rd., Berk. 841-5395.

ARTIST: 24, college grad wants mel-low job. p/t pref. Exper. in fine and graphic arts as well as business, can do most anything. Maria: 771-7542, 1449 Hyde Street, No. 4, SF 94109.

GRAPHIC DESIGNERS/artists: Know basic mechanicals and design, business routines, can type, sweep the floor, like to learn 4-color art. how 'bout a job? Maria: 771-7542, 1449 Hyde Street, No. 4, SF 94109.

WRITER/PHOTOGRAPHER wishes freelance work doing weddings, scenes, portraits, magazine article writing, research. I have exper. 465-9583.

HISTORY GRAD STUDENT with some lab exp., exc. writer, researcher, can run video machines and projectors, needs job from June 15. Tom: 845-1703, eves.

PRIMAL THERAPY-Male, 20, seeks employment doing whatever needs to be done for your home, garden-housework, painting, etc., in exchange for primal therapy fee. 841-3574.

EXPERIMENTAL VIDEO GROUP looking for economic support systems. We'll go anywhere; record and playback instantaneously anything over closed circuit tv. Possibilities: encounter groups, orgies, classes, parties, meetings. 868-0665 P.O. Box 148, Bolinas 94924.

ROOM/STUDIO in Bay Area wanted by artist, 31, in exchange for light duties or paintings. 826-1824.

EXPER. ACCT., bookkeeper, syst. anal. seeks full or part time pos. 841-5088.

Specializing in the unusual. Central Realty. Arlene Slaughter 6436 Telegraph Ave., Oakland. OL8-2177. TH9-2976 eves.

WOMAN, 30, M.A. Creative Arts, interested in P/T work: art projects, gen. office, research, teaching, writing, interviewing, light housework, childcare. Bonnie: 586-5823.

REAL ESTATE

HUMBOLDT COUNTY - 40 acre parcels, camp, hunt, relax. BEAUTIFUL. Located near National Forests and river. Over 2700 acres to choose from. \$10,000 and up. Good terms. Free brochure. Contact United Land & Timber Realty, General Delivery, Van Duzen Branch, Bridgeville, Ca., 95526. (707) 574-6228.

10 ACRES of incredible Indian country 2 1/2 hrs. from SF. Many special features. Owner must sell. Low payments. Sherman: 848-3289.

RAY CICERONE REALTY

Potrero Hill View
Properties + Acreage
Available
824-8140

BOLINAS HOUSE
LAGOON, CHARMING 2 BED.
\$32,500
APT. HOUSE
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8 units-\$82,500
David B. Devine 986-5521

For Sale in Potrero Hill District
Drive by 1315 & 1317 18th St. Commercially zoned, good for shop, gallery or studio plus a residence. Price \$38,000. Offer for down payment.

Cow Hollow Original

4 Units—1902 & 1904 Filbert St. 1 bedroom each. Hardwood floors. Kitchens have been made more convenient for today's cooks. Call for appt. \$115,000.

Diamond Heights Area

View lot near 63 Arbor. Will trade. \$10,500.

Mission District—2 flats

2758 & 2760 22nd St. Beautifully maintained. \$35,850.

REALTOR: FLORENCE NEGBERSON 346-0904

RENTALS

SF nr. UC Hosp., 3 bdrm. for lease 6 mos. beg. July 7. Stair elevator ideal for cardiac or disabled. Kids, pets OK. \$250/mo. 661-0290, eves., weekend.

WORKING and living space available in Project Two, a warehouse community. 861-3345 (ask for Harry) or 864-9226.

ROOM FOR RENT, \$50/uttl. incl. Paul: 398-0146.

BAY WAREHOUSE COLLECTIVE at 805 Gilman St., Berk., has theatre space avail. suitable for films, meetings, theatre, etc. Call the theatre committee: 525-3366.

LARGE, quiet, unlovely garden floor apt., access to nice garden. No dogs! Available at greatly reduced rent in exchange for carpentry and plumbing skills. 664-4807, late p.m. best.

SHARE RENTALS

MALE, 29, gay. Artist, wants responsible neat intelligent roommate to share nice sunny furnished flat. Own room with pay window. Buena Vista area. \$91.50/uttl. Marvin 864-3849. July 1.

WOMAN TO SHARE flat w/ us in Clement St. Area. We are 1 woman and 2 men who enjoy living in diverse, supportive, caring home. Own rm. w/ windows overlooking garden in newly redone, 7 rm., 2 floor flat-\$98 rent. Joan, Jon, Henry: 387-4082.

SPEND SUNNY SUMMER sub-letting bdrm. in spacioues 2 bdrm. Victorian flat on Dolores St. (has yard and patio, too). Gd. transp. to SF State and downtown. Avail. June 15. \$112 mo., furn./unfurn., couple/single. Non-smokers preferred. 826-8149 eves.

FEMALE wtd. to share rent (\$75) expenses on sunny 2 bdr. Mission Dist. house. 824-9141.

WANTED M/F to share large Vict. flat at Clay & Div., own room & 1/2 bath, \$125. 536-2963.

MALE, 29, wishes for together woman to share his 2 bdrm. Nob Hill apt. \$85/mo. must dig music, pet ok. 928-7036.

FREE HOUSE in Santa Cruz Mts. Female wanted to share w/ male, 29, Jewish, 6'3". Leo. Write Michael, 1260 Stanyan, SF 94117.

APT. TO SHARE: woman and 3 yr. old will share apt. with man or woman w/out child who has had some exper. with this arrangement. We are quiet and we like each other. Mission. Avail. June 1. Pat-824-3384.

3 FEMINISTS (22-27) involved in art & film seek woman to be part of our home. Avail. June 1, \$62.50, 648-9389. Noe Valley.

HIGH ENERGY LADY of Bay Guardian Advertising dept. needs to share house or flat in Market/Castro/Noe area. Own rm. a must. Up to \$90/mo. Close to trans. Elena: 861-8033/332-0142, eves.

RESPONSIBLE, clean person, prefer 28+, wanted to share lovely Mendocino Village house. P/T. \$85/mo. Box 574, Mendo., CA 95460, (707) 937-0105.

COUPLE STRUGGLING to change themselves and the world want to share their 2 bdrm. house w/another couple similarly engaged. \$125/mo. 18th/Church. Non-smokers. Susan/Jim: 621-7080.

MALE WOULD like Female to share small studio type apt. \$50/mo. Secure, quiet, handy location. HAROLD: 552-1965.

SUMMER SUBLETS

LOVELY, ISOLATED, Mill Valley house to let July 8-Aug. 10 (approx.) 6 rooms & big deck, fireplace. Share w/ 1 person. \$315 & \$200 dep. 388-9094.

SUBLET/BERK., 2 bdrm. apt., No. side. July-Aug. fall option, light, sunny, exc. views. \$150/mo. 841-6578.

SUMMER SUBLET: N. Beach, spectacular view 2 bdrm. apt. July, Aug. & Sept. 981-3599.

FOR RENT: 2 bdrm. house, no. Berk., early July to early Sept. only. Yard, fl., furn. \$180/mo., 526-6140.

TO SUBLET July & Aug., bdrm. in Russian Hill townhouse, share w/2 others. \$120/mo. or will negotiate. Nancy: 771-7579 eves., 863-6141 days.

HOUSING WANTED

MUCKRECTIFIER NEEDS 1 bdrm. apt., cottage or house in N. Berk., Berk. Hills, Marin or quiet part of SF for under \$125/month. If you can help call Merrill at the Guardian, 861-9600.

CHILD-CARE cooperative needs store front/small apt. in Mission-Bernal-Potrero. To \$125 rent. Joan: 282-1419.

\$100 REWARD for information leading to SF rental property for nursery school. Must be on ground floor, must have a 1200' yard and be over 600' inside. 285-0657.

RESPONSIBLE employed couple w/ sm. dog seeks cottage w/ yard, garage. To \$150. Leave message w/ the wood shop: 781-8390.

HOUSING WANTED: sublet or houseit. SF. Now thru July 15. Resp. man w/ resp. dog. 868-1669.

HOUSE WANTED in Mill Valley, Tam. Valley, Marin County by July 1. 2-3 bedrooms for 2-3 young ladies, yard, pets (well-mannered). Maria: 771-7542.

WOMAN AND 2 CATS need free, private rm. in exchange for light housekeeping duties. SF, Marin, Berk. acceptable. Bobbie: 864-5148.

\$25 REWARD for info. leading to rental of quiet studio apt. to \$150 in Noe/Eureka Valley, etc. 863-0336. Noon to 5 p.m. only, please.

WANTED TO RENT: 3 bdrm. place where loud but nice rock & roll band can live & rehearse. 626-5064.

TEACHER WANTS 3 rms. or lge. studio. Noe Valley area. Up to \$150. Now till July 1. 647-6109.

CAN YOU HELP?

We need 30 families who would be willing to give room & board to 30 students from Japan. They will be arriving July 25 for 6 wks. while they attend classes, San Francisco.

Contact Michael Anderson after 4 p.m. 776-9638.

AUTOMOTIVE

FOR SALE: 1954 Chev. 1/2 ton pick-up, 3-speed trans., rebuilt engine 10,000 miles ago. Needs brakes, trans. work. \$125. 681-1659.

1968 FORD 1/4 T. 4x4, Rebuilt eng. & trans. (5000 ml.) big tires, 8000 lb. winch, perfect cond. throughout. 322-0029.

THREE-CAR-GARAGE w/ grease pits. Ideal for people's mechanic(s)-come see-make offer. 647-1136.

52 DODGE panel cherry equipped for camping. Insulated, 5 new tires. \$550 trade for 1/4 ton truck. 282-9018.

'65 VW CAMPER, excellent condition, new valve job, brakes 80%; clean body, new tires; \$900/best of. (707) 745-2338/(415) 845-5406.

'70 TOYOTA CORONA, low mileage. 564-1891.

1969 VOLVO 144S, 44,000 miles, AM/FM, ex. cond., new tires, \$1700. 526-6140.

NEED ANYONE to tune up my en- gine for cheap. Will pay parts +\$3/hr. Edward: 752-8623.

1965 VOLVO P-1800S, gd. cond., 75,000 ml., AM/FM, Michelin radials, extra set of snow tires, new upholstery, asking \$1350: Elliot: 655-0162 eves., 642-7477 days.

'65 VW Squareback, \$375. 621-1876.

GENEROUS PERSON who can afford to sell me gd. running, dependable pick-up truck at \$350. Gayle: 826-2339.

'68 OPEL KADETT L1500: red, black interior; 4-speed; roomy w/ large trunk; exc. mileage. \$450/offer. 548-3260.

BOOKS

BOOKS PURCHASED: old books, nearly new books, magazines, lithos, prints. Will collect by appointment anywhere. David Johnson, Book-seller: 776-8520.

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390 Sanchez St. (off 17th)
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BOOK SALE Paperbacks 25¢-50¢
Hardbacks—
mostly 1/2 OFF Publisher's Price
BOOKS BOUGHT & TRADED

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PREGNANT?

... and you didn't want to be?

Suddenly your life has changed. Maybe you're confused, afraid. But you're not alone. Someone cares about you.

CALL 863-0800
BIRTHRIGHT

Help is free and confidential. Maybe they can make your tomorrows come a little easier.

UNWANTED PREGNANCY?

Termination in new medical clinic with safety, dignity & counseling. Lies. Gyn.

CALL 982-2002

PREGNANCY & CONTRACEPTION
INFORMATION SERVICE
450 Sutter, Suite 316, SF

GARAGE SALE

GARAGE SALE: June 16-17, 10-4, 267 Upper Terrace (off Masonic).

FURNITURE, plants, stereo, books, household goods, everything goes. 1446 34th Ave., June 9-10, 9-5.

GROUPS

JUST IMAGINE what'll happen to you when you subscribe to "Humanize My Bastardly Husband" (and other persons, too) **GROWTH-BOOKS!!** Marian Winsten, Licensed Psychotherapist. 468-4823.

PRIMAL CENTER

The staff at Ocean Park Center practices a process of personal integration.

Based on Primal Theory
For further information call:
526-6271 or 841-6649
or write 1307 University Ave. Berkeley, Cal.

BREAKWATER is a training/counseling/consulting agency dealing with human relations skills.

June Program:

- PERSONAL GROWTH GROUPS**
1. Third World Perspectives
2. Life Planning Seminar (4 eve. sessions.)

Workshops:

1. Strategies of Running Meetings (June 9)
2. Overview of Counseling (June 16)
3. Massage Workshop (June 23)
WRITE OR PHONE FOR MORE INFORMATION: 527-7992, P.O. BOX 2206 BERKELEY 94702

GUEST HOUSES

THE POST RESIDENCE CLUB is a young European-like hostel (21-35 years) located near San Francisco's famous Union Square at 620 Post St., where Taylor & Post cross. Very reasonable weekly & monthly rates that include quality meals, maid service, colorful TV lounge, sundeck, washer & drier, stimulating cultural activities and a lot of good people. Come on in. Phone 775-9793.

\$31 week up Co-Ed

Specialty—Food 7 days

Beer & Wine
Rm. phones, el. serv., game, TV, & read rms., washer/dryer, maid, etc.

SUTTER HOUSE

1500 Sutter 771-9555

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SHUTTERS/LOUVRES by Sutton. For free estimate call 547-3283.

WE DO PAINTING, (Inter. & ext.) carpentry, and construction; and can adapt our skills creatively to your job. Our prices are reasonable and our work is quality. Doug or Allen: 861-3345.

TIDY OVEN CLEANING by Megan Bierman. "Ovens are my specialty." \$10-\$15, 333-6623/564-4047.

PROFESSIONAL MOVER w/ large station wagon will do small local moving jobs cheaply. All size trucks, other moving men avail. Storage space available cheaply. Michael: 648-1984.

HOUSEWATCHER: Vacationing? Reliable, employed woman will see to your home, \$3/day. Pet coddling and feeding, \$6/day. Paula: 333-3123.

SAFE PASSAGE hauling. Call us for easy, reasonable & careful movement. 824-5325, 9 a.m.-9 p.m., 7 days.

BASEMENT, household, attic cleaning done cheaply-free if there are salvageable throw-aways. Michael: 648-1984.

MOVING & HAULING: Dependable & exper. Trucking at reasonable rates. Carl: 626-7250.

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move your apartment or
truck your whatever!
Reasonable & Friendly
Call Verne 864-2663

INSTRUCTION

CONSUMERS ARISE! Learn the tricks of the marketplace & how to defend yourself with Jennifer Cross, "The Guardian's" consumer writer. A two-week course at S.F. State College runs June 11-22. For info. Call 469-1219. (S.F. State).

NONVIOLENCE AND SOCIAL CHANGE. Summer sessions and workshops. Write/call for free brochure: Institute for the Study of Nonviolence, Box 1001, Palo Alto, CA 94302.

FLUTE & RECORDER LESSONS

Friendly, experienced teacher — former Hertz fellow & student of Julius Baker, Marcel Moyse & Paula Robison. Ear training, theory & composition also offered.
Walter Kent 387-4396

Piano Lessons
Qualified Instruction
Adults & Children
\$3.50 per 1/2 hour
Call Carol: 668-9479

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New studio in S.F. by Amina, dancer & teacher for 8 years. Body Awareness, Sensuality, Health-Weight Control.
Days, Evenings, Weekends
Two Hour Classes
\$12.00 a month- 3 mos. \$30.00
AMINA-282-7910

MISCELLANEOUS FOR SALE

R. CRUMB FANS: Autographed Hytone Comix and handwritten letter from Mr. Crumb. Make offer at 2436 Fulton St. Apt. 1.

REDWOOD 1x10 weathered siding, 2x4, 2x6, 3x4, 4x6 & 1x5. T&G flooring. 654-8155.

WOODWORKING EQUIPMENT for sale: Craftsman Planer 12"x6" capacity, Rockwell 14" Band Saw, Rockwell 12" Lathe, Rockwell 10" Table Saw. 864-5477.

RCA WHIRLPOOL Deluxe washing machine. Exc. cond. \$75. 282-1419.

OLD TEACART, \$50. Glass shelf, exc. cond., 474-2060.

FOR SALE - Floor loom, four-harness, 45", custom made counter balance loom \$215. 751-3839.

2 VERY STURDY work tables, 4'x8'. \$30 each. 648-7074.

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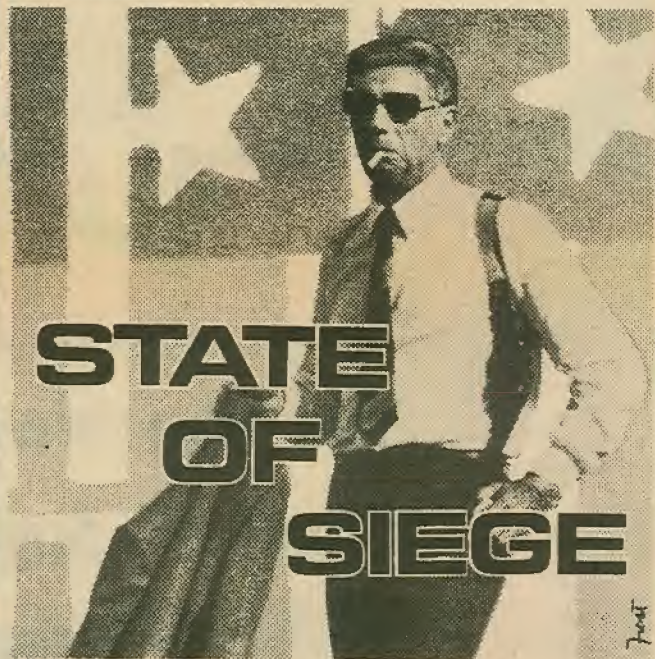
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Mementos



Watergate Tour Guide



Louis Dunn

The War Was Worth It, Says PG&E Official

America's investment in lives and money in the Vietnam war was well worth it, Robert R. Gros, vice president in charge of public relations for the Pacific Gas and Electric Co., told a Commonwealth Club luncheon yesterday.

Gros recently returned from an "intensive" three-week tour of the Far East, including South Vietnam and Laos.

"Costly though the Vietnam war was, the world would be worse off if we hadn't gone in," he told an applauding audience at the Palace Hotel.

FROM THE SF CHRONICLE



As I was drawing
this cartoon
the FBI bust into the room...
the FBI came to visit me
cuz I wuz vitiin'
wounded knee
Bother Bother
boil and bubble
looks like
trouble
up
ahead
STAY LOOSE... *RELL*

MORE DAN O'NEILL BEGINNING ON PAGE 21